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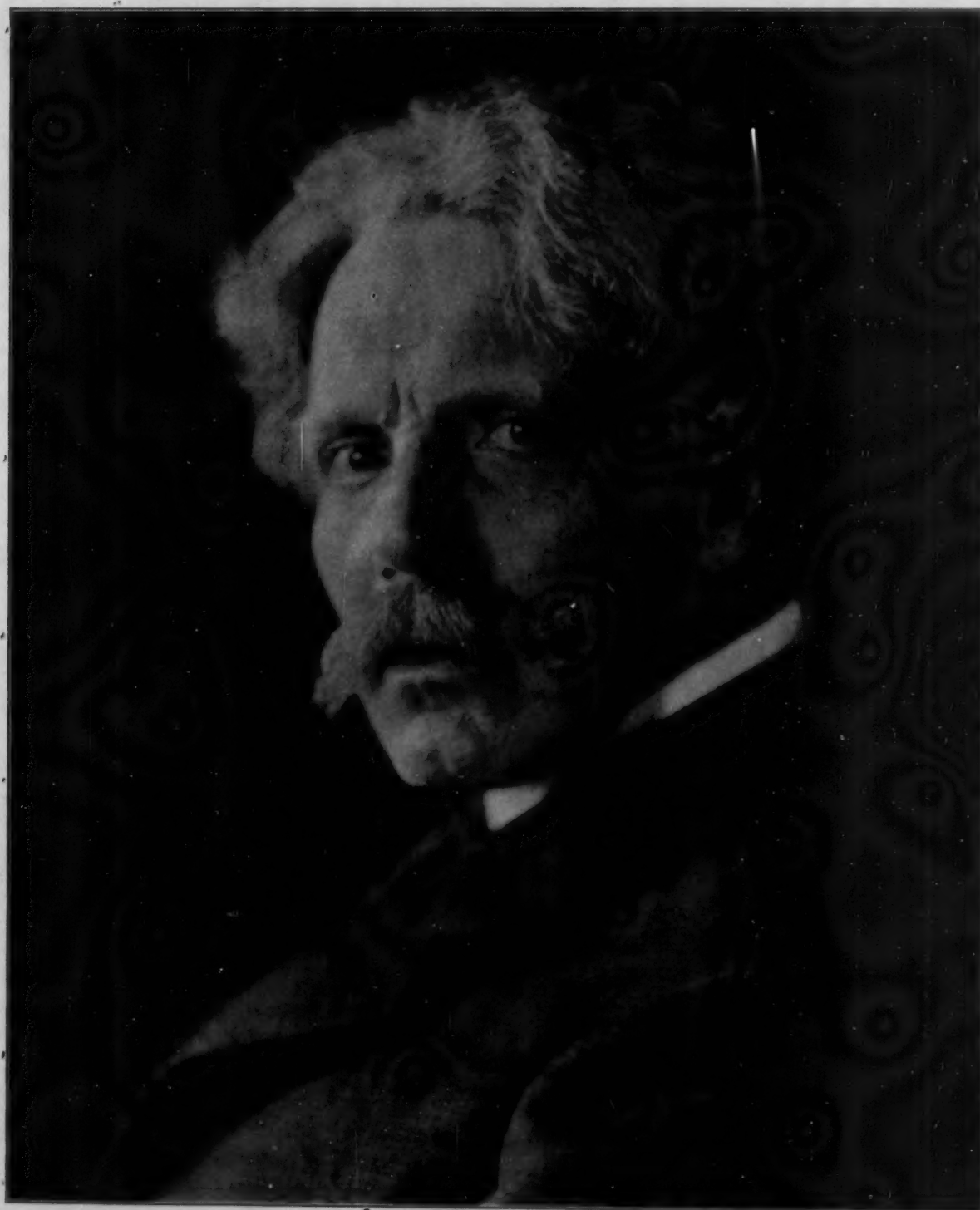
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24 LUITPOLD STRASSE,
BERLIN, W., April 6, 1907.

The Monte Carlo Opera Company has arrived in Berlin and is now the all absorbing topic of conversation in musical circles. It was a princely idea of the Prince of Monaco to bring his entire opera ensemble to the German capital to do homage to Emperor William, for that is what it really amounts to, and incidentally to throw a sop to the poor of this city. The idea is grand and it has been carried out on a grand scale. The ruler of the smallest principality in the world has brought about the greatest artistic pilgrimage of our times, and these modern Argonauts, these singing Jasons, have found the golden fleece in this city of the Teutons. Such prices have not been paid for seats at the Royal Opera in the memory of the oldest habitués, if I am not mistaken, and the house, although not completely sold out, was well filled at the two performances that have already taken place.

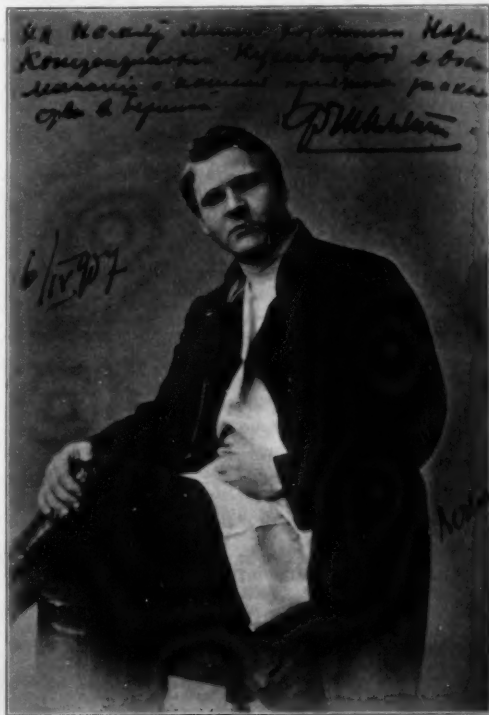
The gross receipts are to be turned over to the Kaiser for distribution among the poor, the entire expenses of the undertaking being borne by the Prince of Monaco. The transportation of the 180 members of the company by extra train from Monte Carlo to Berlin and return costs over 100,000 francs and the expense of each performance here is 55,000 francs; then come the hotel bills for the whole company and many incidental expenses, so that the whole outlay will foot up about 500,000 francs. There is nothing small about the Prince except the size of his country. He is here, of course, and will remain throughout the entire "Gastspiel," and he and the Imperial family and entire Court attend each performance. The spell of Monte Carlo is now in the air. Even the Empress wore a "Rouge et Noir" gown at the première and late comers, whom we always have with us, had doors slammed in their faces to the ominous "Rien ne va plus." Berlioz's "Damnation of Faust" was the work chosen for the initial performance on Thursday, which was followed by Arrigo Boito's "Méphistofélès," last evening; tonight and tomorrow night these two works will be repeated, after which "Don Carlos," "Barber of Seville," and other works will be given.

The Monte Carlo Opera has been much talked about in the press; it has become world famous, and we naturally expected to hear from the company, as a whole, some remarkable performances. In this, however, we were somewhat disappointed. Among the personnel two figures loom up—the Russians, Chaliapine and Sobinoff—but the remaining singers, although able, are in no way remarkable. The chorus is good, but by no means extraordinary, and the conducting of the much lauded Léon Jehin failed to come up to expectations. Seldom has our home orchestra played so crudely as under him. Berlin, it is true, is a city in which a great deal of bad music is heard, but it is equally true that no city in the world offers so much good music, and any outside organization, no matter what its standing or fame, in appearing here sets for itself a difficult task. I am speaking of the productions as a whole; certain individuals like Chaliapine, for instance, may far excel anything we have here, but from the standpoint of general ensemble, unity, dramatic force, purity of tone production, the Monte Carlo Opera, as a whole, has proved disappointing.

Féodor Chaliapine, the great Russian basso, made a profound impression. He is by far the greatest artist of the company, and his singing and delineation of Boito's Méphistofèles last evening were phenomenal. He has a rich, vibrant and remarkably expressive bass-baritone

voice, which he uses with consummate skill, and his acting is strikingly original and wonderfully impressive. Such a Mephisto I have never seen or heard. It was a veritable Mephisto—it was diabolical! Chaliapine will go down to posterity as one of the great personalities in the annals of opera.

Sobinoff, the Russian tenor, is the very antipode of his great countryman. He has one of the sweetest, most pleasing and sympathetic tenor voices I ever heard. It is a genuine lyric voice, similar to Bonci's, but possess-



FEODOR CHALIAPINE, THE GREAT RUSSIAN BASSO, IN HIS
RUSSIAN NATIONAL COSTUME.

ing more body and more individual timbre. His style of singing is suave and winning and just the kind to turn the heads of matinee girls. As an actor, he kept within conventional lines. He and Chaliapine were the redeeming features of the performance, and they both received an ovation.

The other members of the cast, as I have said above, stood on a much lower plane. Rosina Storchio, with her singing last evening, did not justify her reputation. She has remarkable facility and a wonderful trill, but the quality of her voice is not especially pleasing and she frequently sang off the key. Mme. Deschamps-Jéhin, as Martha; Mlle. Brozia, as Helena, and M. Gluck, as Wagner, were acceptable. The singing of the chorus was precise and spirited, but the voices sounded worn, especially those of the sopranos and altos, and the intonation was not above reproach.

Boito's "Méphistofèlès" is a most uninteresting opera. It is not the work of an inspired musician, but rather the conglomeration of a clever thinker who coolly calculates

effects. It is woefully lacking in melodic invention, it offers little of originality and interest harmonically, and the instrumentation is, for the most part, noisy and brassy. Strange that such an empty bombastic work should become so popular in Italy! It is nearly forty years old, the première having occurred at Milan in 1868, but it has not yet attained and never will attain to popularity in Germany, where not only the shell, but also the kernel is required. Boito for a time was called the Italian Wagner—a most absurd appellation! Nor has his work aught in common with Gounod's "Faust"; the lyric mode of expression of the Frenchman, sugar-coated thought it be, is on a plane far removed from that on which the Italian stands. As the title implies, Méphistofélès, and not Faust, is the hero. In the first scene his satanic majesty appears in the clouds, hurling forth his mighty defamations in answer to the singing of a choir of angels, and great prominence is given to the title role throughout the piece. Boito utilizes the second, as well as the first part of Goethe's drama. As the clever librettist and long time associate of Verdi, Boito's name will live in the history of opera, but as a composer he is of inferior rank. Scenically, too, the production was disappointing. There was nothing that we do not see every day on the Berlin stages, and the "Faust" scenery of the Royal Opera is far superior to anything displayed in "Méphistofélès."

The "Damnation of Faust," by Berlioz, leans more to the oratorio and symphonic than to the dramatic style. As an opera it is not interesting and the impression of its production was much weaker than that of Boito's work, chiefly for the reason that the two great stars of the Monte Carlo Company, Chaliapine and Sobinoff, did not sing in the Berlioz version. To make the thing complete, the Monte Carlo ensemble should have given Gounod's "Faust." The singing of Rousselière, who took the part of Faust, was uneven. At times he sang with much feeling and dramatic intensity and then again his voice lacked force and his intonation was defective. Mlle. Lindsay, as Marguerite, did not particularly distinguish herself.

The auditorium of the Opera House itself afforded a brilliant and festive spectacle. In the grand Imperial box sat the Prince of Monaco, between the Emperor and Empress. The Prince is a businesslike, matter-of-fact looking man, and he is not the personality to attract much attention in a crowd; he wore a simple evening dress suit. The Emperor was in brilliant uniform and he appeared to be in the best of health and spirits. The Crown Prince and Prince Eitel Fritz as well as other members of the Court also occupied the Royal box. The diplomatic corps, high army and naval officers and many distinguished men of art, science and literature occupied the boxes, balcony and parquet. All of the leading Parisian dailies had sent representatives.

Ludwig Wüllner with his violin surprised his audience on Wednesday. Probably few knew that the famous lieder interpreter played the violin at all, and surely few were prepared to hear such renderings of the Brahms sonatas. Wüllner draws from his violin a soulful singing tone and his playing is characterized by that same glowing temperament and that same high order of musical and artistic intelligence as his singing. The slow movements were especially well played by him. As to his technic on the violin he makes no pretensions to being a virtuoso, but suffice it to say that it was equal to all the demands of the three Brahms sonatas in G, A and D, and that, as every violinist knows, is saying a great deal, for these works are by no means easy. He was loudly applauded and persistently recalled again and again. In Coenraed van Ros, his faithful accompanist, who played the piano parts, he had a most worthy partner.

A concert of Russian orchestral novelties was given by Dr. S. Rumschisky, of St. Petersburg, with the Mozart Orchestra at Mozart Hall on Wednesday. Dr. Rumschisky is a pianist, conductor and conservatory director. For the past ten years he has been conducting a school of music in the capital of Siberia, where he has been completely cut off from the musical world. During his sojourn in Berlin this season, he has, however, come into contact with it again and has heard enough music to last him another ten years, I should imagine. This was his program:

Overture to the Opera *Chovanstchina*.....M. Mussorgski
A Night on the Bleak Mountains.....M. Mussorgski
March, from the Opera, *Das Märchen von dem Kaiser Sa-*
tan.....N. Rimsky-Korsakoff
Piano Concerto, in E flat major, No. 3.....A. Rubinstein
Acta, from the Opera, *Maid of Orleans*.....P. Tchaikowsky
Warigisches Lied, from the Opera, *Rognjeda*.....A. Sseroff
Symphony, No. 3, in C major, *The Divine Poem*.....A. Skrjabin
Luttes, Voluptés, *Jeu Divin*.

The Liszt concerto in E flat was at the last moment substituted for the Rubinstein, thus the strictly Russian character of the program was not maintained. However, the Liszt concerto is a much better piece of music than the Rubinstein and it was played in a wonderful manner by

Busoni. This unexcelled Liszt interpreter has played twenty concertos with orchestra in Berlin, but curiously enough this was his first performance here of the ever popular Liszt E flat. Busoni's appearance was naturally the attraction of the evening. Amid acclamation, deafening in its enthusiasm, he was recalled six or seven times.

Carl Beutel, a young American pianist, made a propitious debut in recital at Bechstein Hall on Tuesday evening. Beutel is a pupil of Alberto Jonás, with whom he studied for several years in Detroit and whom he followed to Berlin, when that artist took up his abode in this city. He played the Bach G minor fantasy and fugue, Brahms' F minor sonata, the Scottish dance, F minor ballade and nocturne (op. 79) by Chopin, the Wagner-Liszt "Isolde's Liebestod," Glazounow's "La Nuit" and the Liszt "Mephisto" waltz. Beutel is an excellent pianist; he combines a clear, reliable technic and full tone with straightforward conception and good musicianship. His reading of the fugue was broad, clean cut and masterly. He is rather an intellectual than an emotional performer; yet, in the andante of the Brahms sonata, he displayed feeling and a fine appreciation of the poetic beauties of the movement. He was very cordially received on the part of the public.

A very sympathetic voice and pleasing style were revealed by Teify Davies, the young Welsh singer, who gave a successful recital at Beethoven Hall. She is the wife of Walter Meyrowitz, the well known composer and teacher of harmony and composition. Her program comprised ten Brahms songs, a group of moderns, including her husband, Fritz Fleck, Erich Wolff, Sigurd Lie and Tschakowsky, followed by old English, Scotch, Welsh and Irish songs. To the natural beauty of her voice Madame Davies adds artistic taste, musical intelligence and warmth, and she gave a fine account of her varied and interesting program. Her singing of Brahms' "Von der ewigen Liebe" and the old English and Scotch songs was especially effective.

Sophie Heymann-Engel, assisted by Anton Sistermans, George Walter, Emil Prill, Karl Kämpf and a string quartet, gave an interesting concert at the Singakademie on Tuesday, of which the program consisted of German compositions of the sixteenth, seventeenth and eighteenth centuries. Bach's so called "Kaffee-Kantate," for soprano, bass, tenor, flute and string quartet, was heard for the first time here.

Cornelia Rider-Possart lent distinction to the Philharmonic "Pop" on Tuesday last by appearing as soloist. She played the Chopin E minor concerto and it was one of the most finished, sympathetic and artistic renderings of the work that we have heard in Berlin this season.

The sixth and last popular chamber music concert of the Philharmonic Trio drew a large audience to the small hall of the Philharmonie. The program was devoted to Brahms in commemoration of the tenth anniversary of his death and contained the sextet in B flat, the B major trio, two movements from the F minor piano sonata, two transcriptions for cello and six Hungarian dances.

Pauline Miller-Chapman, a young American singer, made a successful entrée at Mozart Hall on the same evening. This lady possesses a beautiful mezzo soprano voice, with an alto quality, and it is admirably schooled and even and flexible throughout the registers. She is a pupil of the famous Lamperti. Her selections were airs from Meyerbeer's "Prophet," Donizetti's "Favorita," five German lieder, and eight English and American songs and ballads. The "Favorita" aria, which I heard, was very well rendered, and her singing of the Dvorák and Weingartner lieder, as well as an interesting new song by Joseph Gahm, an American, was also soulful in delivery and finished in style. She was very warmly applauded.

Otto Meyer, the gifted young American violinist, leaves this week for America, where he will spend his vacation and do some concert work. Mr. Meyer returns to Berlin in the fall. During his absence he has arranged with Willy Lang, former pupil of Sevcik, Ysaye and Marteau, to teach in his stead.

On May 1 the Berlin Philharmonic Orchestra will celebrate the twenty-fifth anniversary of its existence. Festival concerts are being arranged, in which the Philharmonic and Singakademie choruses and several famous artists will assist. Arthur Nikisch, Siegfried Ochs and Georg Schumann will share the duties of conducting. The programs, with all full details, will be announced at the latter end of the month.

The opening of the Bach House and Museum in Eisenach and the Bach festival to be given in connection therewith, will take place on May 26-28. On May 26 a church concert will be given in the Georg Church, when several motets will be sung by the celebrated Thomanen Chor, of Leipzig; the program will further comprise the solo cantata, "Siehe ich will viel Fischer ausenden"; organ solos will be heard, and one or two violin solos played by Dr. Joseph Joachim. On the Monday morning the opening ceremony of the Bach House will occur. It will be in the form of a religious service, as in the days of Bach, and will be held in the Georg Church, after which there will be a procession from there to the Bach House, with the accompaniment of singing by the Thomanen Chor. In the evening there will be a chamber music and orchestral concert. On Tuesday there will be a meeting of the members of the new Bach Society, when Superintendent D. W. Nelle-Hamm will hold a discourse on Sebastian Bach and Paul Gerhardt.

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Krasselt a Conductor.

Rudolph Krasselt, formerly first cellist of the Boston Symphony Orchestra and solo cellist of the Berlin Philharmonic and Bayreuth orchestras has lately taken to conducting, with pronounced success. Some days since he conducted a performance of the "Meistersinger" at Danzig, and the Danziger Zeitung writes of him: "Herr Krasselt conducted with calmness and assurance, infusing zeal into the orchestra and the singers. The laurel wreath with which he was presented was in every way merited."

New Works Played at the Cincinnati Conservatory.

Hans Richard, piano; Bernard Sturm, violin; George Glaszmann, viola, and Julius Sturm, cello, united in the presentation of two new works at the Cincinnati Conservatory of Music, Thursday evening, April 11. Hans Huber, the Swiss pianist and composer, was represented by a sonata for piano and violin, in B flat, op. 42.

This work is broad and free, having that impulsive character so universal in the music of the last fifty years. However, there is nothing patchy or clumsy in the sonata; its melodies are good, its harmonization original and the rhythmical structure interesting. Each of the four movements presented beauties, but perhaps the second was the most captivating. Mr. Richard's talent received its first molding influence from Huber. With particularly happy sense he interprets the compositions of that master.

The "piece de resistance" of this occasion was the interpretation of the latest thing in the larger chamber music, the piano quartet in E major, by Paul Scheinpflug. This young man is a disciple of Strauss, Reger and Schilling; and is now concertmeister at Bremen. Scheinpflug's work presents an astounding combination of charming melody, wrought out with boldness, freedom and daring, sustained upon harmonies which seem to exhaust all chromatic possibilities, and dovetail together in a way to give every instrument something graphic and dramatic to do all the time, yet the whole results in an ensemble which astonishes, fascinates and delights the mind. Its difficulties are enormous. The performance was of such finish and fervor as to baffle fault finding and to turn criticism into panegyric.

Frank Ormsby's Bookings.

Frank Ormsby, the tenor, is booked for concerts up to the end of July. He sang in Boston on April 17. On Friday of this week he will appear in Ithaca. The May dates already closed are: Albany, N. Y., on May 7; Lima, Ohio, on May 9, and the music festival at Nashua, N. H., May 16 and 17. June 10 Mr. Ormsby will be one of the attractions at the music festival in Montgomery, Ala., and on June 19 he is to be a star at a concert in Oberlin, Ohio. July 18 he is to sing at a performance of "The Messiah," in Ludington, Mich., and on July 31 he will sing at a concert in Norfolk, Conn., with Mme. Schumann-Heink.

Heinrich Hammer in Jamestown.

Heinrich Hammer, the orchestral conductor, from Göteborg, Sweden, is among the guests at the Jamestown Exposition. Mr. Hammer arrived in New York last week, and after a few days passed in sightseeing, left for Virginia. He expects to visit Washington, Baltimore and Philadelphia before returning to New York. Mr. Hammer expects to make a prolonged stay in this country. THE MUSICAL COURIER has published some details of Mr. Hammer's work in Europe. He has conducted concerts in Berlin, Holland and France.

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THEODOR WILKE, Heroic Tenor, of Strasbourg Opera.
*DELLA ROGERS, Soprano, Hamburg Opera.
*HARRIET BENE, Mezzo-Soprano, of Berlin Comic Opera, at present on tour with Savage "Butterfly" Company.
FLORENCE WICKHAM, Mezzo-Soprano, of the Schwerin Royal Opera and Kundry of Savage "Parsifal" Tour.

*HANNA NARA, the Kundry of the Savage "Parsifal" Tour.
PUTNAM GRISWOLD, the Basco of the Berlin Royal Opera and Gurnemans of the Savage "Parsifal" Tour.
MICHAEL REITER, Heroic Tenor, of the Royal Opera, Munich.
HANS TANZLER, Heroic Tenor, Court Opera, Carlsruhe.
*FRANCES ROSE, Soprano, of the Berlin Royal Opera.
MARGARETHE MATZENAUER, Mezzo-Soprano, of the Royal Opera, Munich.
MARCELLA LINDH, the renowned Concert Singer.
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MUSIC IN JAPAN.

Tokio, February 28, 1907.

The Osaka Musicians' Society, whose members consist of the Japanese musicians educated in the Occidental music, gave its first concert (in which both the Japanese and Western music was played) on the evening of February 2, at the Auditorium Hall in Nakano-Shima Park. The concert was the most successful ever given in Osaka. The audience numbered more than 4,000 people! The program was as follows: "Japanese National March," Eckert, orchestra of members; sonata, Mozart; quartet, Mozart, by Messrs. Sakimoto, Miyasawa, Hironaka and Kusu; sonata, Pleyel, violin duet, by Messrs. Hirota and Kuroda; mandolin polka, Professor Takahama; mandolin waltz, Professor Nagai; violin, piano and mandolin trio, by Messrs. Takahama, Omura and Nagai; fugue, Bach, for organ, by Mr. Ohashi; "Two Grenadiers," Schumann (translated into Japanese), baritone solo, Mr. Aoki; overture, "Egmont," Beethoven, orchestra of members; sonata, Mozart, clarinet and horn, by Messrs. Torii and Yamamoto; rondo, G major, op. 51, Beethoven, piano solo, by Miss K. Kuribara; "The Chidori" (Japanese koto music), violin and koto duet, by Messrs. Kikuzakura and Nakahira; second sonata, Bach, for violin, by Professor Koga; "Le Nozze de Figaro," Mozart, vocal solo, by Mr. Aoki.

The Imperial Symphony Society has been organized by the young musicians graduated from the Tokio Conservatory of Music for the purpose of encouraging the study of symphony and also introducing famous symphonic works among the Japanese. The office of the society has been opened since February 1, and the directors are trying to enlarge the membership. The society intends to give a concert each month in Tokio, by which the classic taste in the Occidental symphony will be spread throughout the empire. A new Japanese symphony will be produced in the near future by a member of the society.

The Imperial Choir Society, of Tokio, is going on, as usual, with its plan of encouraging the study of the religious music and chorus. At present the society contains about five hundred active members, Professor Coevel, Ph. D., Mys. D., of the Tokio Conservatory of Music, being the president. A concert was given on February 23 at the Music Hall of Kanda, and the program was as follows: Part of "St. Matthew's Passion," Bach; part of "Christmas Oratorio," Bach; parts of "Samson" and "The Messiah," Handel; part of "The Creation," Haydn; "Mount Olive," Beethoven.

The Educational Music Club, of Fukushima, gave the fifth concert on February 13, at the music hall of that city. Assistant Professor Kusumi, of the Tokio Conservatory of Music, and Mr. Sakai, president of the Tokio Singing School, were present to assist the players. An interesting program was rendered, embracing works by Bach, Wagner, Chopin, Mendelssohn, Wieniawski, Mascagni, Brahms, Liszt, Schubert, Mozart and Schumann.

Two English musicians, Henrietta Markins and Bonavia Hunt, arrived in Tokio on their way to Australia, where they will make a tour. A successful concert was given in their honor by the English Ambassador and some Japanese musicians at the Yokohama Grand Hotel, on the evening of February 17.

The general meeting of the Tokio Music Teachers' Association was held on the afternoon of February 23, at the Assembly Hall of the Tokio Higher Normal School. More than 100 music teachers, representing the schools and colleges in the country, were present and discussed some important problems regarding the instruction and practice for vocal music. Some lectures were given, as follows: "My Idea for Teaching Vocal Music Among Our Students," Prof. G. Yamada, of the Tokio Higher Normal School; "Vocal Culture for Women," Prof. S. Yoshida, of the Hiroshima Higher Normal School; "Practice for Musical Scales and Pronunciation," Asst. Prof. O. Kusumi, of the Tokio Conservatory of Music; "Connection between Ethics and Music," Prof. M. Yano, of the Tokio Girls' Normal School; "Teaching the Violin Among our Students," Asst. Prof. S. Okano, of the Tokio Conservatory of Music; "The European System in Our Musical Education," Prof. H. Takamine, of the Tokio Conservatory of Music.

The Wagner Society of the Tokio Commercial College held a concert in the Mita Concert Hall on January 17. The orchestra, by the students and professors, played the following Wagner works: "Tannhäuser" overture, "Lohengrin" excerpts and "Tannhäuser" melodies. Miss C. Sugiura, professor of the Tokio Conservatory of music, sang a part of "Tristan and Isolde." After the concert



THE TOKIO CONSERVATORY OF MUSIC.

was over Prof. C. Jomyoji, of the Tokio Conservatory of Music, gave a lecture on the subject of "The Study of Wagner."

The Tokio Ladies' Music Society, the members of which consist of the ladies of the fashionable families here, gave a concert on January 20, under the direction of Prof. B. Noshio, of the Tokio Peers' College, and the following numbers were played by the members:

PART I—THE OCCIDENTAL MUSIC.

Nocturne, in B minor.....Chopin
Traum Durch Die Dämmerung.....Strauss
Aria, from Orpheus.....Gluck
Quartet, in A major, op. 18, No. 5.....Beethoven

PART II—THE JAPANESE MUSIC.

The Lion.....Koto Music
The Dream in the Dawn.....Vocal Song
The Moonlight.....Koto and Samisen Duet
The Dream in the Camp.....

A new piece composed by harmonizing the Western with the Japanese music.

The Society for Encouragement of Composition has been organized by the prominent citizens of Tokio and the famous poets belonging to the Department of the Imperial Household, for the purpose of supplying music for words written by the Emperor, Empress, Imperial Households

and nobles, and also for the encouragement and development of classical music. The society held the first meeting on January 25, at the mansion of Count Nabeshima, the president, attended by the Imperial princes and princesses, court poets and some musicians. After the concert was over a concert was given, in which the pieces newly noted were played by Prof. S. Koyama and T. Tamura, of the Tokio Conservatory of Music, and the Misses S. Tooji, S. Uye and K. Shiba, of the Department of the Imperial Household.

The military band at the music stand of the Hibiya Park is led by K. Nagai, who lately returned from France.

Generally speaking, the Japanese original music is gradually giving place to that of the newly introduced Occidental music, and the musical taste of the Japanese seems inclined toward the Italian or French music. The Department of Education, however, intends to diffuse the German music throughout the Empire, and in the public, high and girls' schools only this kind of music is taught to the students. There are in the Tokio Conservatory of Music two German professors of music, two English, three American, two French and one Russian, who are all industriously introducing the Western music into Japan.

Recently the import of pianos has been increasing considerably. The English or American made pianos are taking the place of the German made, which were mostly used in Japan for years. Several of the Steinway pianos were lately installed in the halls of the Tokio Conservatory of Music, and an appropriation was fixed to get some more American pianos of other makes within the year.

The National Musical Club, of Nagoya, gave a concert on February 25, at the Misono Theater. Works by Wagner preponderated, and a chorus of 200 voices was warmly applauded by the audience of more than 3,000. The conductor was Y. Yasuda, a famous Japanese violinist.

A course was opened recently in the Woman's Musical College of Tokio to train actresses for the opera. The term is three years, and the graduates from every girl's high school are entitled to enter the course. The applicants, however, must be under twenty years, in good health, and have suitable voices.

As the Tokio Conservatory of Music is not able to accept all the students from the western parts, the Department of Education is planning to found another conservatory in Osaka. The department has been sending out only two students every year to Europe or America to study the Western music, but three or four students will be sent abroad annually, beginning this year. The department is also planning to provide some librettists and composers of opera for the country.

PROF. IWAMOTO.

News of Two Severn Pupils.

Nettie Vesta, a pupil of Mrs. Edmund Severn, has received an offer to sing in light opera. Miss Vesta's engagement to appear in vaudeville will continue until July 1. Miriam Holbrook, another soprano from this studio, is the new soloist in the Old Dutch Reformed Church at Flatlands, L. I.

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CABLE AND TELEGRAM ADDRESS, "DELMAHEIDE."
PARIS, APRIL 8, 1907.

"Damnation" was yesterday the last utterance, musically expressed, until next autumn, at the Théâtre du Châtelet. The occasion was the final say in concert form for some months to come of Edouard Colonne and his orchestral and choral forces. Berlioz's "Damnation of Faust" was realized yesterday for the one hundred and fifty-second time at these concerts of Colonne. All the performers showed familiarity with the music, and it was quite clear to the audience that one hundred and fifty-two public productions of this work, and many more whole and part rehearsals of the same, had left their impression and effect on all taking part. The vocalists yesterday were Auguez de Montalant (Marguerite), Emile Cazeneuve (Faust), M. Sigwalt (Méphistophélès), and Paul Eyraud (Brander), all of whom were satisfactory. Some of the choruses seemed hardly strong enough, but the orchestra was fine. As a whole, the hundred and fifty-second performance of "La Damnation de Faust" could be called a splendid success and a fitting close of the thirty-third season of these concerts under the direction of Edouard Colonne.

The regular series of the Lamoureux-Chevillard concerts for the present season closed with last week's performance.

The Quatuor Capet, concertizing recently in Italy, had the assistance of the composer-pianist, Attilio Brugnoli,

formerly of Rome and lately appointed director of the Royal Conservatorio at Parma. Signor Brugnoli was the



GABRIEL PIERNÉ.
Who will conduct the Paris rehearsals of "Salome."

laureate of the Rubinstein composition prize in 1905 at Paris.

At the Students' Reunion, in the Vitti Academy Sunday night, a voice of most sympathetic quality was enjoyed in the singing of Mrs. T. R. Chambers, of New York. The singer is a mezzo soprano of extended range and not yet sufficiently long in Paris to have lost or changed the warmth of her voice. Her numbers on the program were noted as "selected"—but were recognized as the "Hosannah" of Jules Granier; "Slumber Song," by Jessie L. Gaynor; "My Mother Bids Me Bind My Hair," Haydn; and a second group, "Dormez ma mie," by Irenée Bergé, and "There is a Green Hill Far Away," by Gounod. José Vargas Nuñez was the successful pianist of the evening, who played with facile technic a Rachmaninoff prelude and the G major sonata (op. 49) of Beethoven, and later the "Pastorale variée" of Mozart, and Chopin's "Fantaisie Impromptu." The Rev. Mr. Shurtleff found a happy topic in "The Sunny Side of Things."

The program of the Sunday previous contained, besides Mr. Clark's singing, some excellent piano playing by a talented pupil of Wager Swayne, Georgia Richardson, whose performance elicited great enthusiasm—her technic, tone and rhythm being remarkable. Miss Richardson's contributions included the "Variations Sérieuses" of Mendelssohn, and a three part group of Schumann's "Nachtstück" in F; canzonetta, by Schütt, and a Chopin impromptu.

At the Salle Erard Gerda Magnus gave a concert, with the co-operation of Edouard Risler, pianist, and an orchestra under the direction of Camille Chevillard. In addition to playing the accompaniments, the orchestra opened the concert with Mozart's delightful overture to "Les Noces de Figaro," which served well as an introduction to Beethoven's E flat concerto for piano, which followed. This concerto was performed in capital style by Mlle. Magnus, who then offered her audience a three part selection, "Nocturne," by Fauré; "Jardins sous la pluie," Debussy, and a Chopin valse. M. Risler appeared with the concert giver in the next number, the "Variations," for two pianos, on a Beethoven theme, by Saint-Saëns, and the program concluded with César Franck's "Variations Symphoniques," for piano and orchestra, which Mlle. Magnus played very well indeed.

Blanche Selva, in the second of four historical recitals for piano, devoted to the "fantaisie" form of composition, embracing selections from classic and romantic writers. Fernande Rehoult, with the assistance of Mme. Courbatter and Céline Richez, Elsie Playfair, Hélène Wolff and Blanche Rehoult (a sort of ladies' concert, as it were); program of cello soli and ensemble numbers and lieder, from C. Franck (quintet), d'Albert (concerto), Schumann, Schubert, De la

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Paul Seguy, singer and conductor, with various assisting artists, double chorus and orchestra, in mixed program selected from Handel's "Israel in Egypt," "Thétis," cantata by Rameau, "Ode to Spring" by Goldmark, excerpts from B. Godard's "Jeanne d'Arc," the "Erl King," orchestrated by Berlioz; "Venetian Feasts," by Campra; organ compositions by MM. Guilmant, Deslandres, De la Tombelle; choral works by Tiersot, Guy Ropartz, Bach, etc.

At the Salle des Agriculteurs the last concert by the Society of Modern Wind Instruments (subventioned by the State) proved a great success. The membership is composed of two flutes, two oboes, two clarinets, two bassoons, two horns, one trumpet and piano. The concerted music was taken from the works of J. Mouquet, D. Scarlatti, Beethoven, Pierné, Fauré and Haydn; and a half dozen of Gabriel Fauré's songs were interpreted by Mme. Durand-Texte, with the composer at the piano.

At this same hall M. et Mme. Gustav Wagner, violinists, gave a concert, assisted by Gaétane Vicq, singer, and César Gleso, pianist. The program was interestingly chosen and contained among other attractive numbers a grand sonata, transcribed for two violins and piano by Georges Marty; Bach violin sonata; songs by Duparc, Erlanger, Gordigiani, Georges, Grieg; sonata by Maria Veracini, etc.

After Désirée Artôt, whose death was announced recently in THE MUSICAL COURIER, there remain but few singers of the "régime ancien," like Viardot-Garcia, Albani, Fauré, etc., for with Patti, Nilsson and others is ushered in the "régime moderne."

Dr. Richard Strauss, in a letter addressed to Gabriel Pierné, a well known composer and director in Paris, writes: "The Parisian public is to hear in May next my 'Salomé.' I have been called to direct the orchestra, but unfortunately my duties at the Berlin Opéra are such that I cannot occupy myself personally with the rehearsals. Will you therefore do me the great favor of taking in hand the difficult task of preparing this work for public presentation? It is a great service I ask, I know, but you are equal to it. With appreciative recognition, etc., etc." M. Pierné has accepted the task and will begin at once with 104 members of the Colonne Orchestra.

From Berlin comes the news that Lucienne Bréval, of the Paris Opéra, has given up all idea of singing Salomé in a Paris production with a German troupe, dreading to attempt a foreign language with so few rehearsals, and a role of such importance.

Owing to the continued illness of their mother, Clara and Grace Carroll, who have already appeared a number of times successfully in opera in the provinces of France, have been obliged to decline lucrative engagements to sing in opera not only in the provinces, but in Holland and Belgium. It is to be hoped that Mrs. Carroll may soon regain her health.

Other recent concerts given at the Salle Erard: Juan Pujal, in a recital of music for the cello, assisted by Marie Castelli, singer. The instrumental numbers were from the compositions of Boellmann, "Variations Symphoniques"; from Purcell, Mattheson, Del Lento, Zipoli, Giordani, Leclair; the Lalo concerto in D, and a final group, César Cui, Rimsky-Korsakow and B. Godard. Mlle. Castelli was heard in selections from Fauré, Saint-Saëns, Meyerbeer (recitative and andante from "Le Prophète"); "Marine," by Lalo. M. de Santesteban was the efficient accompanist. Paul E. Brunold, in a piano concert, assisted vocally by

Marie Lasne. The pianist played from Mozart (C minor fantasia), Beethoven (sonata, op. 27, No. 2), Schumann and Chopin, ending with Paganini-Liszt études. The singer's numbers were selected from Francesco Cavalli, Schubert, Brahms, and the introduction of a group of songs from the pen of the concert giver, M. Brunold. A successful recital was that of the youthful pianist, Lucie Caffaret, at the same salle; usual program, Bach to Liszt. Salle Pleyel: Jean Canivet and Paul Oberdoerffer, with Louis Fournier; piano and violin sonata of Camille Chevillard; sonata, same instruments, by Gabriel Pierné; trio in F, by Saint-Saëns.

Quite recently I enjoyed the opportunity of listening to the singing of an American soprano, Gertrude Rennyson, whom I had heard many months before, and was amazed at the wonderful progress made. She sang the great arias from "Lohengrin," "Tannhäuser" and other operas in German and in French—but with a ringing, vibrant quality of tone not heard before in her voice; a musicianly phrasing and general style that spelled absolute success for a future career.

Today I cabled to THE MUSICAL COURIER that Miss Rennyson has just been engaged at the Théâtre Royal de la Monnaie in Brussels, and that her debut there is to be in the role of Elsa.

Is she happy? And her teacher, King Clark, is he satisfied? Well, rather!

DELMA-HEIDE.

Concerts in Birmingham.

BIRMINGHAM, Ala., April 17, 1907.

Several exhibitions of the work accomplished at the Birmingham Conservatory of Music have interested the musical public. Miriam Howard, an eleven year old piano pupil, gave a recital some weeks ago, assisted by Myra Oliver, in a group of Russian songs. A second recital introduced a number of younger pupils, assisted by Mrs. E. G. Chandler, soprano, and Mrs. Opensham-Begge, violinist.

Three of Miss Schooler's vocal recitals, all of them successful, will be followed by three more.

An event of March, worthy of more space than THE MUSICAL COURIER can give, was the concert by the Glee Club from the University of Alabama, for the benefit of the Birmingham Kindergarten. The Glee Club from Vanderbilt University gave a concert at the Birmingham High School for its own benefit on April 6.

Paris Chambers' Great Skill.

John Waldron, the bandmaster of the Royal Grenadiers, has written a letter to a paper in Canada on the great skill of the cornet virtuoso, Paris Chambers. "Mr. Chambers," writes Mr. Waldron, "is not alone a musician, but is also somewhat of a magician. His performances are really marvelous to one that understands the instrument. And paradoxical as it may sound, he accomplishes the impossible. Although I heard him begin on pedal C and play a scale down from that note, I refused to believe my ears, and was only convinced when he very kindly repeated it for me behind the scenes. According to the law of acoustics pedal C is the lowest note on the open tube, yet here is a gentleman who with apparent ease climbs down the scale another complete octave, all good solid notes."

Flora Marguerite Bestelle, the soprano, of Louisville, Ky., will be the soloist at the next Wagner concert of the Louisville Philharmonic Orchestra. Miss Bestelle has made tours in the North under the direction of the late Anton Seidl. The singer has many friends in New York and vicinity.

Francis Macmillen's Farewell Recital.

After a season of many triumphs Francis Macmillen played his farewell New York recital in Mendelssohn Hall, Tuesday afternoon of last week. The young violinist seems in the last few months to have acquired the virility that several critics thought he lacked. However, now all must concede that he has added a robust quality to his unsurpassed abilities in the higher and finer altitudes of violin playing. Mr. Macmillen was assisted by Rosina van Dyk, an admirable Dutch coloratura soprano, and Richard Hageman at the piano, in the following program:

Devil's Trill	Tartini
Concerto, in D major, Allegro Maestoso	Paganini
Bell Song, from Lakmé	Delibes
Legende	Sinding
Hungarian Dance, in A major	Brahms-Joachim
Azola (The Owl)	Ernest Blake
The Bee	Schubert
Saltellato, Caprice	A. Randegger, Jr.
Liebes Feier	Weingartner
Frühlingsnacht	Schumann
Ein Traum	Grieg
Serenade	Strauss
Concerto, in F sharp minor	Ernst

Macmillen played the difficult and florid Tartini and Paganini numbers with the fluent ease of a master twice his age. His entrancing tone and the sincerity of his style imparted a depth that most virtuosos could not give to music of this school. The player aimed at higher things than mere display. There was much more to applaud as the afternoon progressed. Nothing was left undone to make this concert one of the most notable in New York this season. American audiences have testified in positive terms that they are proud of the artistic achievements of this young man. In winning distinction for himself Mr. Macmillen has won honors for his country. Madame Van Dyk proved a well trained singer, with a voice of unusual compass and purity. Mr. Hageman's accompaniments were played in excellent taste. The audience recalled Macmillen many times, demanding encores, as at his previous concerts.

Musical News from Oregon.

PORTLAND, Ore., April 17, 1907.

Richard A. Lucchesi presented a program of his own compositions at his farewell concert. The musicians and singers who assisted were Inez Hibbard, Elizabeth Harwas, Frances Batchelor, Lenore Gregory, Sue Larabee, John Claire Monteith, J. Meredith Rosencrantz, William Chandler and A. W. Larsen.

Mr. Spitzner's study class, now called the Philharmonic Society, is doing meritorious work. Sixty violin pupils and twenty other musicians have placed themselves under Mr. Spitzner's baton.

Leroy Jesner has had much success with his concerts in this State.

The large audiences that attended the three performances by the San Carlos Opera Company indicated that financial success would have been crowned at least three more performances.

E. L. N.

On the Wild Waves.

Plançon, the singer, and Safonoff, the conductor, were among the passengers who sailed for Europe last Thursday. Plançon left on the Savoie and Safonoff on the Kaiserin Augusta.

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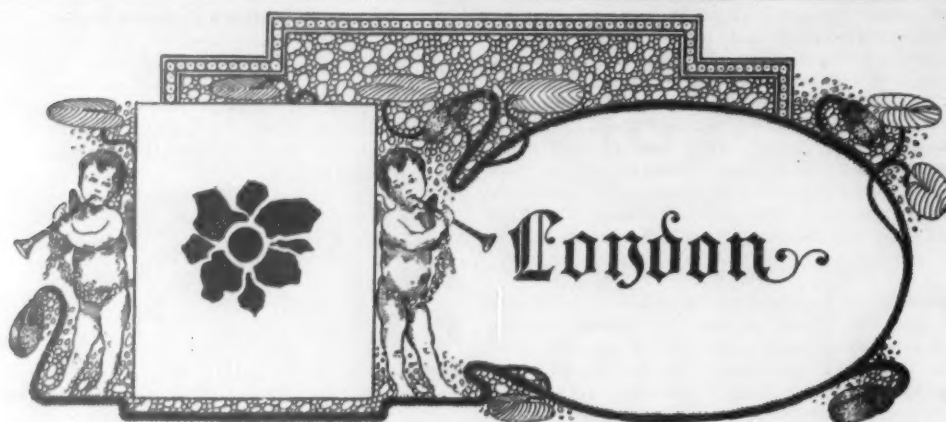
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35 WEYMOUTH STREET,
LONDON, W., April 10, 1907.

The opening of the Royal Opera Covent Garden season, on April 30, marks the beginning of the real London season, and is, therefore, an event of importance in both the social and musical life of this city. The season lasts for thirteen weeks, until July 29. The general manager of the Opera is Neil Forsyth, and the musical director is Percy Pitt. The operas to be given will be chosen from the following list, with possibly some additional novelties not yet decided upon: "Aida," "André Chenier," "Ballo in Maschera," "Bohème," "Carmen," "Cavalleria Rusticana," "Don Giovanni," "Faust," "Flying Dutchman," "Fedora," "Götterdämmerung," "Gioconda," "Hänsel and Gretel," "Iris," "Lorelei," "Meistersinger," "Madam Butterfly," "Merry Wives of Windsor," "Otello," "Pagliacci," "Rigoletto," "Rheingold," "Siegfried," "Tannhäuser," "Tosca," "Traviata," "Walküre."

Among the artists engaged are: Mlle. Destinn (Berlin), Fräulein Fiebig (Halle), Frau Fleischer-Edel, Mme. Giachetti (Naples, Buenos Ayres), Mme. Gilbert-Lejeune, Miss Gleeson-White, Frau Gulbranson (Bayreuth), Fräulein Hempel (Schwerin), Frau Knüpfer-Egli (Berlin), Fräulein Kurz (Vienna), Mme. Melba, Mme. Agnes Nicholls, Frau Olszewski-Reinl, Mme. De Cisneros, Mme. Kirkby Lunn, Miss G. Lonsdale, Maud Santley, Edna Thornton, Frau Tolli (Bremen), Signor Bassi, Herr Bechstein (Bayreuth), Herr Burrian (Dresden), Signor Carpi (Naples), Signor Caruso, Herr Jörn (Berlin), Herr Kraus (Berlin-Bayreuth), Herr Nietan (Dessau), Signor Verturini, Signor Zucchi, Frank Arthur, M. Crabbe (Brussels), Herr Geis (Munich), M. Gilbert, Herr Griswold (Berlin), Herr Hüpeden (Bayreuth), M. Journet, Herr Knüpfer (Berlin), M. Marcoux, Signor Mugnoz, Herr Raboth (Mayence), Signor Sammarco, Signor Scandiani, Signor Scotti, Herr Stockhausen, Herr Van Rooy, and Herr Zador (Berlin). The conductors will be Campanini, Percy Pitt and Dr. Hans Richter.

The season opens with two complete cycles of "Der

Ring des Nibelungen," and two performances of "Die Meistersinger," the first commencing on April 30, the opening night, and continuing May 1, 3, 6 and 16; the second cycle on May 8, 9, 11, 14 and 22, so that for a part of the time the two cycles will be interwoven. "Das Rheingold," "Die Walküre," "Siegfried," "Götterdämmerung," and "Die Meistersinger" are to be presented without cuts, in the same manner as at Bayreuth and as at Covent Garden in former seasons.

It will be noticed that "Tristan and Isolde" does not appear on the list of operas to be given, owing, it is said,



Bertram Shapleigh

one, everything indicating that an unusual number of people will be in town for May and June, the two months into which the fashionable gayeties are crowded.

It is interesting to notice that Breitkopf & Härtel, of Leipsic, have just brought out an album of twenty-five Schumann songs, with new English translations by Mrs. Bertram Shapleigh. Mrs. Shapleigh is so well and favorably known as a translator of German song lyrics that the new volume will be of unusual interest and value.

The subject of the April lecture delivered before the Anglo-Russian Literary Society at the Imperial Institute last week was "Twenty-five Years of the Life and Work of a Russian Composer," the lecturer being Edwin Evans. This composer was Glazounoff. It is quite recently that the composer has celebrated the twenty-fifth anniversary of his first work, a symphony composed when he was about sixteen years old. Four of his symphonies have been heard in England, upon the occasions of his visits, when, by the invitation of the Philharmonic Society, he came over and conducted his compositions at Queen's Hall.

It is about two months ago that Edouard de Reszke opened in London a branch school of his brother's well known Paris vocal academy, and he now has a large number of pupils, who come from many parts of the provinces, some from as far away as Yorkshire, as well as a number from London. In addition to his teaching, Mr. de Reszke is in great demand at private concerts, and one of the more recent of his appearances was at the Austrian Embassy, where the Queen and the Empress of Russia were guests. His six songs were most warmly received and the royal ladies personally expressed their thanks. Another private house at which he was heard was Mrs. Arthur Paget's. At these private appearances his accompanist is his secretary, J. de Winter. Already he has a large booking for recitals next season, which he will spend in London. He expects to leave at the end of July for Poland, but will return to London about the end of October.

Last autumn a young Australian singer, Elyda Russell, made a successful appearance here, and it is now announced that she is to give a concert in London on April 30. During the winter she has been singing with success in various parts of Sweden, as well as in Berlin and Paris.

The revival of "Patience" was a great event, for the opera produced quite as much of a sensation as when first played so many years ago. While the æsthetic craze is no longer in evidence, and it was feared that the present generation would not understand the play, as a matter of fact the enthusiasm was enormous, every song was encored and all the jokes and satirical allusions duly laughed at. "The Yeoman of the Guard," "The Gondoliers" and now "Patience," have shown that the revival of the Gilbert and Sullivan operas was entirely justified. Much regret is expressed that, owing to certain reasons, possibly connected with politics, "The Mikado" is not to be given, although all the preparations for the production were made. Possibly now that these old operas have made such a success on this side of the water you may again hear them in America, where, of course, they had a great vogue twenty years ago.

In reference to the playing of Percy Grainger, who was the soloist at the Philharmonic concert last month, Dr. Grieg remarked: "What is nationality? I write Norwegian peasant dances, and none of my countrymen can play them. There comes along then this young Australian, who renders them as they must be rendered. And it is quite a long way from Norway to Australia!" Under the circumstances it is not strange that Mr. Grainger has been engaged to play Grieg's piano concerto at the Leeds Festival, when Dr. Grieg will be present to conduct his choral work, "Olaf Trygvason."

It will be a disappointment to a large number of people that, owing to a recent attack of influenza, Dr. Joachim

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to the difficulty of getting a German tenor for the part of Tristan; the list, however, contains the names of many old favorites and also two new operas, "Iris," by Mascagni, and "Lorelei," by Catalani. The book of "Iris" was written by Signor Illica, who has gone to Japan for his libretto. The "Lorelei" book has been written by Carlo D'Ormeville, and the action takes place about 1500, naturally on the banks of the Rhine.

The list of Covent Garden singers, as usual, includes the names of many of the best known in the operatic and musical world, although there are some names new to London. It is expected that the season will be a brilliant

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will not be able to appear in this country, as announced, and the postponement of the Joachim Quartet concerts is inevitable.

The production of "Les Cloches de Corneville" last week at the Marlborough Theater brought out the interesting information that this opera has been sung 6,000 times since it was first produced in 1878. The late Shiel Barry was heard in the part of Gaspard 3,000 times! Two of the actors who appeared last week have taken their respective parts one for 1,500 and the other for 800 times.

Events seem to be moving once more in the musical world, or, rather, in the concert world, for there are six columns of announcements in one of the daily papers of forthcoming concerts, all to take place within the next two months. Thirteen events for the present week promise to keep things a bit livelier than they have been for the past two weeks of Easter holidays. When it is calculated that there were 100,000 English visitors to Paris during Easter week it may be understood that money was spent on holidays, not on concerts.

A young pianist who is to make her professional debut this spring is Marie Novello, a pupil of Madame Novello Davies, who has been her teacher up to a short time ago, when Miss Novello went to the Continent for lessons with Leschetizky. Just now she is again in London, coaching with Madame Davies for her approaching concerts, the first one of which will take place some time in May.

Julien Henry, pupil of Frank Broadbent, has been engaged for the concert performance of "Merrie England," to be given on Saturday evening. He will sing the leading baritone part in the opera.

With Queen's Hall full to overflowing last Saturday afternoon, Mischa Elman played a program that would have taxed the powers of a much older violinist than this young boy. His opening number was Saint-Saëns' concerto in B minor, followed later by Tartini's sonata in G minor and ending with Schumann's "Abendlied" and Sarasate's "Jota." At least the program should have ended with the last two numbers, but there was a scene of wild enthusiasm, so he was obliged to play four "encore" numbers. Criticism of this young artist seems out of place, for he is a genius, and holds a position quite unique. Amy Castles was the vocalist.

French opera bouffe made its appearance at the Coronet Theater, on Monday evening, when "Le Petit Duc" was

given. The soloists were Henrietta Delormes, Mr. Raute, Mr. Corin, Mlle. de Kiercourt and Mlle. Degoyon.

The chief item of the program that the Dublin Orchestral Society presented during Holy Week at Dublin, Ireland, was Beethoven's "Choral Symphony," which had not been performed in that city for twenty-five years. Signor Esposito's orchestra was heard also in selections by Wagner, Gluck and Liszt. Another musical event of the week was the concert in the Royal University Buildings by the Dublin Oratorio and Choral Society, when Gounod's "Redemption" and Rossini's "Stabat Mater" were performed. The conductor of this society is Vincent O'Brien. John Harrison and Fanny Bauer were the soloists, and others who took part were Lily O'Dempsey, Florence Cahill, Miss Hughes, Miss Little, Agnes O'Neill, Miss Kearnon, Norah Morrissey, Joseph Ronan and T. Reynolds.

In Scotland the eleventh annual concert of Mr. Winram's orchestra took place at Music Hall, Edinburgh, and attracted an unusually large audience. Mr. Winram is well known in Edinburgh as a musician, violinist and teacher, who has done excellent work in training his orchestra, which is made up entirely of his own pupils, many of them ladies. The opening number of the program was the overture to the "Marriage of Figaro." Other numbers were: Schubert's "Rosamunde," an aria by Bach, Handel's "Berenice" minuet, a prelude by Massenet, and the march from "Tannhäuser." The vocalists were Mrs. W. Watt Jupp and George Campbell. Mr. Jupp played some violin solos.

Mme. Nevada has been singing in Berlin this week, where she has given two special performances of Lakmé at the Komische Opera. This role is one in which she has made great success and her first appearance in Berlin on Monday night was really a triumph for the singer. There was much enthusiasm and applause, and Mme. Nevada at once made an impression on the Berliners. All the negotiations for these appearances occupied only a few hours. The request for her to undertake the part came by telegraph, and in reply to her answer to this telegram the contract was telegraphed to her for acceptance. In a few hours from the time of the receipt of the first telegram, Mme. Nevada was on her way to Berlin, where she has many friends, who have extended a hearty welcome.

The violin recital by Esther Zichlin on Tuesday evening attracted a large audience, many of whom had heard the young lady when she appeared in public a couple of years ago. Her first number was a César Franck sonata, with Harold Craxton at the piano. Afterward she played the

Mendelssohn concerto, and ended the program with Bruch and Wieniawski numbers. The vocalist was Walter Wheatley, a young American tenor, whose training has fitted him for operatic work, in which he will probably be heard within a short time. An aria by Puccini and a group of two French and two German songs were his contributions to the program.

For his third concert, on the afternoon of the 19th, David Bispham will sing "The Stone Breaker" of Richard Strauss, which he did at a previous concert. There will also be selections from the best German composers, for the singing of whose songs Mr. Bispham is so justly famed. Songs by Dora Bright and Henry F. Gilbert, respectively English and American, are also on the program, which is sure to be most interesting alike for its songs and for the singing. Mr. Bispham always gives his audiences the best in art, and his appearances are always welcomed. It is now rumored that he may soon appear at a West End theater in an artistic production, due notice of which will shortly be given.

Bertram Shapleigh's new song cycle, "Romance of the Year," for four solo voices and piano, has just been brought out by Breitkopf & Härtel, of Leipzig. The twelve charming verses to which the music is written are by the composer's wife, the mood of each suggested by one of the twelve months. They are divided into solos, duets and quartets, thus making a most interesting three quarters of an hour of vocal music. January and February are given to the quartet, while "March" is a spirited bass solo, full of fine vocal effects. In happy contrast comes "April" (soprano solo), a dainty and coquettish air, followed by "May" (duet for soprano and contralto), full of languid beauty. "June" and "July" are respectively tenor and bass solos, the first a real lyric, and the second full of dramatic fire. "August" is a plaintive solo for contralto, answered by "September," a quartet, also in a subdued vein, which is followed by "October," a spirited duet between tenor and bass. The mists of "November" are depicted in a contralto solo full of deep feeling, and "December," given to the quartet, makes a fitting closing to this more than ordinarily interesting work. The first performance of the "Romance of the Year" will take place in London on April 29, the quartet consisting of the well known singers: Esther Palliser, Miss Grainger-Kerr, Gregory Hast and Frederic Austen, with the composer at the piano. This work should find a warm reception in America, where music of this character for a mixed quartet is so much sought after.

A. T. KING.

Concerts of the Week.

MONDAY.

Fraulein Zaehner's concert in aid of the Sufferers from the Berlin wreck; Cremona Society, Argyll Gallery, paper on "The Common Sense of Old Violins," by Vincent J. Cooper.

TUESDAY.

Theodore Stephenson's piano recital, Esther Zichlin's violin recital.

WEDNESDAY.

Marguerite Cornille's vocal recital, Nellie Nutt's vocal recital.

THURSDAY.

Elena Gerhardt's vocal recital, Dantine Sutherland's piano recital, Iona Robertson and Bessie Spence's concert.

FRIDAY.

Mr. Maurel's concert, Queen's Hall.

SATURDAY.

London Symphony Orchestra, Queen's Hall; Gwendolen Griffith's violoncello recital, Edward German's "Merrie England," Crystal Palace.

SUNDAY.

London Symphony Orchestra, Royal Albert Hall; Queen's Hall Orchestra, Queen's Hall.

Leandro Campanari's Summer.

Leandro Campanari, the violinist and conductor, will leave New York shortly for a visit to California, and will sail for Europe late next month. Mr. Campanari expects to remain abroad until the fall.

Augusta Zuckermann's European Tour.

Augusta Zuckermann, the Lambert pupil, who has been winning laurels in Berlin and now lives in that city, is engaged for a long European tour next season with Joan Manen, the renowned Spanish violinist.

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BISPHAM

AMERICANS AND ENGLISH IN DRESDEN.

DRESDEN, April 4, 1907.

Since my last letter, Edward Lankow has had the honor to sing in the concert of the Vincentius Verein, one of the brilliant affairs of the season, both socially and musically. It is under Schuch's direction and enjoys the patronage of the prominent members of the aristocracy and of Dresden's best musical circles. Lankow's selections were the famous Handel "Largo," Schubert's "An die Musik," and Jessie Gaynor's "Slumber Boat," all of which were calculated to show the tremendous range of his grand resonant bass voice. The "Slumber Boat" was sung pianissimo throughout, and placed in a high register. Mr. Lankow's pianissimo is an object lesson. As to his interpretation it is uncommonly ripe in so young a man, and the immediate recognition, the overwhelming applause, the many recalls which he received are sufficient proofs of the remarkable hold he has over his audience. Since then he sang at the Dresden Ressource, a closed social and musical entertainment of the Dresden Kaufmannschaft, where not only his audience, but also all the critics, joined in a general hymn of praise, lauding his voice, his method, his warmth of interpretation, and his remarkable pianissimo.

Mr. Lankow's reception by the Dresden aristocracy must be most flattering to him. The wife of Prince Johann Georg, and the sister of the King, Princess Mathilde, were present at the Vincentius Verein, while Mr. Lankow is often invited and entertained at the homes of the Dresden nobility. And now Dresden hears of his being engaged to sing before the Prince of Hesse, whose court is some distance from here. Mr. Lankow is also soon to sing Mephisto in Gounod's "Faust," at the Dresden Opera. Space would not be allowed me to chronicle more than half of his successes, but the above is sufficient to indicate the fact that he has become the lion of the hour here.

No less deserved are the many encomiums heaped upon William A. Becker on the occasion of his memorable playing here last Tuesday night. While a piano concert does not attract such an audience as an operatic affair, yet it must be admitted that a genius in piano playing and musical interpretation deserves at least quite as much attention; for what is not involved in the work of a successful concert pianist? In a word, it comprises the whole range of musical effort. He must be a composer, if he is rightly to interpret the works of the great composers; he must have a thorough knowledge of orchestra, if he is to reproduce or-

chestral effects upon the piano, and he must have technical attainments, than which the labors of Hercules or of the Greeks could not have been greater, if he be thoroughly equal to the demands of modern technique; and yet, with all this, he is still merely a sounding brass and a tinkling cymbal unless he has the ability to convey to us the intentions of the composer, the heart and soul to make us feel as they felt, and to sound all the depths and heights of poetic fervor and ecstasy. Now all this may be said only of the greatest genius; ergo, it can then be maintained of a really great pianist, and such an one is Mr. Becker. May the day be not far distant when such effort and attainment shall be given its just due.

The concerts of Lamond and that of Prof. Max Pauer, the one preceding, the other following Mr. Becker's concert, afforded good opportunity for the comparing of notes, for Lamond played the Beethoven "Moonlight" sonata and Pauer played the Schumann "Carnaval," both numbers of Becker's program. Not only in mine, but in the opinion of many another critic and musician present, did this comparison result much to Becker's advantage. He does all they do and adds thereto the soul of a poet who is able to make us feel as he feels. Becker has the touch and tone and the dramatic fire of A. Rubinstein. Indeed, he possesses in every respect splendid equipment and high endowment beyond the ordinary. In such an embarrassment of riches it is difficult to know which to praise the most, whether the dainty gaiety of the Chopin waltz, the delicate filigree work, the pure, chaste, classic poetry of the Schubert "Impromptu," or the tremendous bravura, the dramatic fire of the Liszt tarantelle. This last performance, I may say, without exaggeration, surpasses any I had heard before.

At the Marie Hall concert, her partner at the piano, Percy Sherwood excelled himself in such numbers as the Chopin G minor ballade, and the Schumann "Etudes Symphoniques," while the encore, "Des Abends," brought down the house. Mr. Sherwood gains every year as a pianist and now possesses greater warmth of expression and pays more attention to nuance.

Mrs. Sherwood gave a large and brilliant reception to Marie Hall, which was attended by all the musical and social lights of Dresden, upon which occasion Miss Hall played the famous Bach "Aria" in G minor, and Mr. Sherwood played the Brahms G minor rhapsodie. A banquet closed the entertainment, one of unusual enjoyment to all present.

E. POTTER FRISSELL.

Music in Mexico.

CITY OF MEXICO, April 15, 1907.

The Italian Opera Company, from Genoa, Italy, is due in the City of Mexico the end of the week. "Aida" is announced for the opening night, at the Orrins Theater, April 25.

Alessandro Liberati, the bandmaster, has been the guest for several weeks of Dr. Stemple, proprietor of Mexico Musical. Last Wednesday night Signor Liberati assisted at a concert, at which Maurice Meerloo, José Servin and Ida Fitzhugh-Shepard took part.

A Beethoven program was presented at the last meeting of the Chamber Music Society, held at the home of the Misses Munguia. Those who played were: Arturo Aguirre, violin; Mrs. Pedro Valdes Feaga, viola; Luis Rocha, cello; Manuel Olea, contra bass; S. Jimenez, clarinet; Mr. Apolonio, flute, and Arturo Rocha, cornet.

The John C. Fisher Company opened an engagement in this city last week in "Florodora." Harry Davis, a tenor of the company, is now on his way to Boston, where he will join the Castle Square Company.

Elena Marin, the Mexican prima donna, has planned to give some concerts in the United States during the late spring.

Tomasa Venegas has been pensioned by the Mexican Government in order that she may continue her musical studies in Europe. Señora Venegas was a pupil at the National Conservatory of Music, and her fine voice won this distinction for her.

English opera, rather comic opera, will prevail during the month of May, at several theaters. Besides the performances by the company, the City of Mexico Dramatic Club will present "The Chimes of Normandy," and Madame Shepard's singers are rehearsing "The Gondoliers."

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New Popular Concerts.

Nahan Franko, the violinist and conductor, will give popular concerts with an orchestra in Pabst Harlem Concert Hall, beginning April 29.

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CONCERTS AND OPERA IN BROOKLYN.

BROOKLYN, N. Y., April 22, 1907.

Lhévinne's first visit to Brooklyn will not be his last. After his fine program at Association Hall Thursday night of last week the Russian pianist was compelled to add two encores, making a total of four extras for the evening. He is one of the giants, and besides arousing enthusiasm by his great talent, he holds his listeners under a spell by his magnetism and manly sincerity. His list, a most interesting and varied one, was opened with the Schumann "Etudes Symphoniques," and the other offerings included the Brahms intermezzo, op. 117, No. 2; the Mendelssohn "Spinning Song"; the Chopin ballade in F major, nocturne in F minor and polonaise in A flat major; the Grieg nocturne in C major; the Liszt "Soirée de Vienne"; the Scriabine "Prelude for Left Hand"; the Rubinstein "Staccato Etude," and the "Spanish Caprice," by Moszkowski. Within a week Lhévinne has played three times in Greater New York. The Brooklyn appearance was under the auspices of the Brooklyn Institute of Arts and Sciences. The pianist received the kind of reception usually reserved for a military or political hero.

The joint recital by Mr. and Mrs. Henry Holden Huss, Monday night (April 22) will be reviewed in THE MUSICAL COURIER in the issue of May 1.

Nearly 2,000 Brooklynites attended the annual festival concert of the Temple Choir, at the Baptist Temple, Friday evening, April 12. Tali Esen Morgan conducted in a way that inspired the choristers and all who participated. A sextet of singers, several of them of great repute, assisted in presenting music familiar and beautiful. The choir sang choruses by Fanning, Garrett, Verdi, Bishop, Schira and Cowen. Genevieve Clark-Wilson, Lillia Snelling, Daniel Beddoe, Julian Walker, William Rogers Wheeler and E. A. Jahn united in the sextet from "Lucia." Mrs. Wilson, Miss Snelling, Mr. Beddoe and Mr. Walker sang operatic and lieder numbers and were enthusiastically recalled. Arthur Parker, a young violinist, played works by Mendelssohn, Dvorák and Gluck. The orchestra performed two overtures—"Raymond" and "Stradella." The three accompanists—Alice Walters Bates, Rienzi Thomas and Edith Wynn Morgan—did commendable work.

"Autumn Violets," a charming song, by Homer N. Bartlett, and choruses by Nevin, Buck, Neidlinger and Emery, made up the best part of the program at the Chaminade Club's concert, Tuesday night of last week.

Puccini's opera, "Madam Butterfly," will have eight performances at the Montauk Theater this week. The Savage

Company, back after a long Western tour, has made a record for opera in English.

Thursday night, April 25, the Brooklyn Oratorio Society, Walter Henry Hall conductor, will sing two cantatas—"The Mermaid," by Julian Edwards, and "The Banner of St. George," by Elgar. The concert is to be given in the Baptist Temple. Viola Waterhouse, soprano, and George Hamlin, tenor, are the soloists, engaged with an orchestra from the New York Philharmonic Society, to assist in the new productions.

Two song cycles will close the Brooklyn Institute season, at Association Hall, Thursday evening, May 2: "In a Persian Garden," by Mrs. Lehmann, and Mrs. Wassall's Shakespearean cycle. Madame Shotwell-Piper, Alice Sovereign, Kelley Cole and Francis Rogers are the singers. Ethel Cave-Cole is the pianist.

Sovereign Recital at New York Institute of Music.

Alice Sovereign, the contralto, delighted a large audience at her recital at the New York Institute of Music, Monday evening, April 15. The singer has a beautiful voice, soulful and rich, and her expression is always sympathetic and sincere. For variety nothing could be more varied than Miss Sovereign's program, which began with the aria, "Che faro senza Euridice," from Gluck's "Orpheus," and ended with Becker's "Spring Song." The German lieder on Miss Sovereign's list included "Der Erlkönig" (Loewe's setting), "Am Meer" (Schubert); "Seit ich ihn gesehen" (Schumann); "Am Bache" (Dvorák), and "Ein Traum" (Grieg). There were three lovely French numbers—"Les Adieux," from "Sapho" (Massenet); "Le Soir" (Massenet), and "L'Heure de Pourpre," by Holmès. The songs in English were the cycle by Lehmann, "The Life of a Rose," and "Honey Lies in de Comb" (Lehmann); "Killarney" (old Irish); "When Love Is Done," by Lynes; "Who Knows" (Heinrich). Good diction is another asset in Miss Sovereign's artistic accomplishments. These artist recitals at the New York Institute of Music have been a feature of the season, and, as a matter to be expected, the pupils have been greatly helped by these instructive and enjoyable evenings.

A Denver Decree.

"Nearly 10,000 people saw 'Madam Butterfly' during the three days and nights it was here in Denver. The receipts were nearly \$15,000. Commercially, then, the presentation was as successful as it was artistically. It is a source of gratification that so dainty and perfect an operatic production as Puccini's masterpiece should have proved successful throughout the country."—F. W. White in Denver Post.

Gottfried Galston in Paris.

"Imagine yourself in Rue Juliette-Lamher, in the elegant garconniere which the eminent painter, Van Wélie, has made for himself. He has transported a little of Holland, his native country, to Paris, the city which has taken unto herself his admirable and fertile talent. Around the long oak table and Flemish sideboard stands massive furniture, token of hospitality on a generous scale—the rose colored lights harmonize with the delicate tints of some family portraits, and other objects of interest abound. In the absence of the young master of these charming surroundings, another young master has installed himself there for the present season. And lo! A token of an art of another kind is added; this is a piano, and it belongs to Gottfried Galston, the young pianist, who has been acclaimed throughout Paris, since his five marvelous recitals of Bach, Beethoven, Chopin, Liszt and Brahms as a great master, of the standing of a Paderewski—an Esipoff! To hear him at his very best, he should be heard in this very room, for which he seems to have reserved the warmest portion of his inspiration. When a youth, Mr. Galston, according to his father's wish, attended the University of Vienna, while also pursuing his musical studies at the Conservatory under Schenner. Later he became a pupil of Leschetizky, and soon asserted his right to live for the art he adored and to which he brought such exceptional gifts. Fully equipped for his artistic career, he went to Leipzig, in 1900, when twenty years of age, making his first public appearance there, after which followed success after success in Australia, America, England, Berlin and Paris, where he has just made his debut, revealing himself to be a master of the first rank.

"Regard him before the excited public! His virtuosity, combined with his extremely youthful appearance, draws forth prolonged applause without any other aid than that of his sympathetic nature, which makes itself felt. Gradually, as he becomes one with the music, his warm interpretations give forth, not only passion, they convey the soul, the most profound intellectual thought, the innermost depths of the heart of the composer whose works he reads."

Thus writes Boyer d'Agén, in the Parisian illustrated paper, Madame and Monsieur, of March 24, 1907. In setting forth the high artistic ideal which Mr. Galston has before him, his earnest purpose, his power of attracting his audience, the Parisian writer has not one whit overestimated the rare talent of the young artist. With such a brilliant commencement, supported by unceasing effort and unusual artistic and musical gifts, it is safe to prophesy further still more glorious victories for the young artist in the future.

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MUSIC IN PITTSBURG.

PITTSBURG, Pa., April 20, 1907.

The concert given for the benefit of the Juvenile Court Association of Allegheny County by the Tuesday Musical Club, on Tuesday evening of this week, was an exceptionally good one.

The second of the two concerts this season by the Rubinstein Trio, at Conservatory Hall, April 16, was a fine success.

Emil Paur, our noted conductor, is on a short concert tour. He will give piano recitals in Boston, Springfield, Harrisburg and other cities.

From the number of favorable comments made by the foreign guests attending the dedication of the Carnegie Institute last week, Pittsburg is more than justified in feeling such pride in its orchestra. One noted Frenchman said: "I thought we had excellent orchestras in Paris, but never did I hear a concert to equal that of last night." This is only one of the many compliments paid to Mr. Paur and his men.

A number of changes have taken place in the orchestra. As already told in THE MUSICAL COURIER, the manager, George Wilson, has resigned. Early this week it was announced that Luigi von Kunits, who has been concertmaster for several years, handed his resignation to Mr. Paur, and Mr. Bransen, principal of the violoncellists, will also retire.

The Mendelssohn Trio gave a recital in Johnstown, Tuesday evening. Wednesday evening they will appear at St. Joseph's Academy, Greenburg.

The three hundred and thirty-first reception of the Art Society was held in the Music Hall of Carnegie Institute last night.

Tonight a popular concert will be given at Old City Hall by Luigi von Kunits, violinist; Josephine Pawlikowsky, Joseph Gittings, pianists, and Anne E. Griffith, soprano. Madame Pawlikowsky and Mr. Gittings will play the Schumann andante and variations for two pianos.

E. L. W.

LiederKranz Society Concert.

The LiederKranz Society concerts are among the most interesting musical entertainments of a New York season, and last Saturday evening's function was no exception to the rule. The program was given by the Philharmonic Orchestra, led by Arthur Claassen, male and mixed choruses, and Josef Lhévinne and Claude Cunningham as soloists. Mr. Claassen conducted with finished insight selections from "Meistersinger," Weber's "Euryanthe" overture, and the andante and variations (for string orchestra) of Haydn's "Kaiser" quartet. The male chorus sang in its usual spirited and musical fashion works by Dudley Buck, Max Bruch and Mozart-Claassen. In Hegar's "Ahasver's Erwachen," the mixed chorus and solo quartet (Lillian Funk, Ellen Muhlan, Adolf Silbernagel and Gustav Drobegg) acquitted themselves in praiseworthy fashion, but the main success of the performance fell to the lot of the

baritone soloist, Claude Cunningham, whose beautiful voice, impeccable musicianship and inspiring temperament aroused demonstrative enthusiasm.

Josef Lhévinne was heard in solos and in the Rubinstein "Caprice Russe," with orchestra, which he played not long ago at a Russian Symphony concert. He repeated the excellent impression then made with a composition not great in itself, but interesting under Lhévinne's skilled fingers. His solos were Balakireff's "L'Alouette" and Chopin's A flat polonaise. Needless to state, the player was showered with applause by the immense audience.

Marie Zimmerman in Canada.

The printed criticisms from the Canadian papers indicate the continued success of Marie Zimmerman, the soprano:

Madame Zimmerman made a most favorable impression of a brilliant singing voice of a genuine soprano quality.—Toronto World, March 13, 1907.

The solo part in "Miriam's Song of Triumph" was brilliantly sung by Madame Zimmerman. She is a well qualified artist.—Toronto Evening Telegram, March 13, 1907.

Madame Zimmerman sang the chief solo numbers with a beauty of utterance and purity of tone that won her an ovation. Her voice is a high soprano of brilliant timbre and engaging quality.—Toronto Mail and Empire, March 13, 1907.

Madame Zimmerman, soprano, won the admiration of her audience and an enthusiastic encore with an admirable singing of "Il Viu," from "Francesca," by Thomas.—Ottawa Free Press, March 14, 1907.

The soprano recitative proclaiming the wonderful story of the advent of Christ, was exquisitely sung by Madame Zimmerman. The singing of this talented lady was one of the delights of the evening, for in addition to a voice of power and purity, she displayed an understanding of the demands of the music and a personal realization of the moods of her arias that unfortunately are but rarely met with.—Hamilton, Ont., Spectator, March 15, 1907.

One would be hypercritical in finding fault with the singing of Madame Zimmerman. Her voice is sweet, powerful and flexible, and she sang with earnestness, intelligence and beautiful expression.—Hamilton, Ont., Herald, March 15, 1907.

Madame Zimmerman is evidently a singer of experience. Her voice, a clear, pure, flexible soprano, is under perfect control, and even in the forte passages in the upper register is never allowed to become shrill or harsh. The tender sweetness of the Elsie numbers was exquisitely interpreted.—London, Ont., Advertiser, March 16, 1907.

Madame Zimmerman is now touring on the Pacific Coast with the Chicago Symphony Orchestra.

Watkin Mills in Toronto.

One more tribute to the many that Watkin Mills has received this season will be found in the following paragraph from the Toronto (Canada) Star, of April 10, 1907:

Watkin Mills made new friends, as he always does. His magnificent bass voice has a flexibility rare in the basso, and he is so evidently at his ease on the platform that his audience is won from the moment of his first appearance. In such selections as "Glorious Devon" he showed a power to enthuse which many musicians would give their right hand to possess. "The Mad Dog" was a demonstration of his exceptional vocal control, and in this, as in other numbers, he was encored. As he has just come from Winnipeg, and is en route to the States for a thousand mile trip, the great English basso very fittingly substituted "The Rover" for one of his other selections. If the solo honors of the evening are to be placed anywhere, they must be placed with him.

Elsa Ruegger Says "Au Revoir."

Elsa Ruegger was both happy and sad when she sailed on the steamer Finland, Saturday, April 20—happy because her last tour in this country had been so successful, and sad because she was leaving America, where she has made hosts of friends. "It is not good-by, only au revoir," she said. "It is two seasons since I have toured Europe, so I shall have to spend the next winter over there." Miss Ruegger's home is in Brussels, but she is one of those broad minded and sympathetic women who are at home everywhere.

Some press notices of one of Miss Ruegger's last concerts follow:

Honors were divided with Elsa Ruegger, whose cello playing completely won her audience. All her numbers were beautifully rendered, and developed splendid tone and thorough schooling. Like Madame Sembrich, Miss Ruegger was gracious in responding to encores.—St. Louis Republic, April 10, 1907.

Miss Ruegger is deservedly held in the highest esteem by those who have heard her. She appeared two or three years ago and made an impression which was, happily, renewed by her work of last evening. She is equipped with marvelous delicacy and refinement. Her program numbers included a melody by Gluck, Schubert's "Du Bist die Ruh," a rondo by Boccherini, and two songs by Schumann and Popper. A popular encore number was the pensive "Traumeri."—St. Louis Globe Democrat.

In Elsa Ruegger we again welcomed the cellist of fine feeling and sure bowing. The artist chose soft or light melodies, and fully deserved the unwearied applause which she received. The Gluck melody, "Du Bist die Ruh," by Schubert; the rondo by Boccherini, Schumann's "Abendlied" and Popper's "Spinnlied" are compositions which Miss Ruegger played with artistic perfection. We must admire the surety of her style and comprehension of her task. She was compelled to play two encores, and was repeatedly recalled.—(Translation) St. Louis Abend-Anzeiger.

Fraulein Ruegger has a beautiful tone. She has had excellent schooling following the correct discovery of inborn talent. She played beautifully and one of the many musical moments produced by the concert came with her Schubert number, "Du Bist die Ruh," her fine singing tone reminding of the great Frau Schumann-Heink when she sings Schubert songs.—St. Louis Dramatic News.

Miss Ruegger has two concerts in London for the month of May, and will be heard at numerous musicals during the season.

Lhévinne's MacDowell Recital.

Josef Lhévinne gave a recital at Mendelssohn Hall, on Wednesday evening, April 17, for the benefit of the MacDowell Fund, and attracted a large audience of rapt and enthusiastic music lovers. In addition to the Brahms sonata, op. 5, which he read with refined musicianship and splendidly polished technic, Lhévinne played also Chopin's rarely heard "Allegro de Concert"—not one of that master's strongest works—and groups of pieces by Rubinstein and MacDowell. The former contained two preludes, a nocturne in F and the staccato etude in C, and the American composer was represented by his "Winter," "The Eagle" and "Moto Perpetuo." Lhévinne infused the MacDowell works with a wealth of tender sympathy and poetic conception, and as a result they won the best success of the evening. In everything on the program Lhévinne showed himself to be the same brilliant and thoroughly equipped artist who has so often been praised in THE MUSICAL COURIER for his previous performances here and elsewhere. He was recalled and encored with flattering warmth.

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WILLIAM A. BECKER'S SUCCESSFUL TOUR ABROAD

William A. Becker has returned from his fourth consecutive tour abroad and is at his home in Cleveland, Ohio. Mr. Becker achieved great success in every place he played, his technical and temperamental powers arousing the audiences to marked enthusiasm and winning the favor of such noted European critics as W. Altman, Berlin; Ludwig Karpach, Vienna; Prof. H. Starke, Dresden; Prof. O. Schmidt, Dresden, and Rudolph Louis, Munich. They have acknowledged that Mr. Becker is an American product who has made a greater artistic impression abroad than ever accomplished by an American taught pianist.

Mr. Becker is continually adding to his already long repertory, in preparation for his European tour next year,

scherzo, berceuse and waltz in G flat, Mr. Becker took some liberties with the tempo, but played these compositions with great technical delicacy and musical conception. Deep feeling pianists like Becker are rare, while nowadays in the reproductive as well as the productive art, the technician who thinks out every effect in detail is found more often.—Prof. O. Schmid, the Dresden Journal, January 9, 1907.

Last winter the pianist, William A. Becker of Cleveland, Ohio, proved to be finely gifted. Since then he has grown still deeper. Becker is a highly educated, sterling pianist, whom one hears with real pleasure. His fine touch, which is equal to the greatest demand, is especially noteworthy and enables him to produce manifold dynamic effects, ranging from the delicate pianissimo to the big powerful forte.

In the "Carneval," by Schumann, Becker showed that he knows how to use the rubato style of delivery in the most discreet and artistic manner, only employing the same when the style and spirit would permit. The C sharp minor sonata of Beethoven found in Mr. Becker a deep feeling interpreter. The most excellent artist

live in that poetic dreamland. In this class of music Becker is distinguished for his manifold nuances of touch and his refined employment of the improvisatory style, and the rubato so necessary in Chopin. His performance of the Chopin berceuse was absolutely masterly. That he is also an eminent Liszt player was shown in his virtuosic performance of the tarantella, "Venezia e Napoli." Mr. Becker's reception was great and deserved.—Prof. H. Starke, in the Dresden Nachrichten, January 10, 1907.

The German-American pianist, William A. Becker, whom we learned to know last fall, then already proved to be worthy of our esteem. As a virtuoso he is equal to the highest demands. His technic is polished and most thoroughly developed in every direction. Musically, he stands respectably high. An inclination to take slow movements too slow was especially noticeable in Schubert and Chopin, but this was not so evident in the Beethoven C sharp minor sonata. A most highly brilliant performance of the Liszt tarantella, "Venezia e Napoli," and the Schumann "Carneval" closed the program, for which the artist was rewarded with great applause.—Dr. Rudolph Louis, Munchener (Munich) Neueste Nachrichten, January 20, 1907.

The American pianist, William A. Becker, who is already well known here, is a great technician, but, by reason of his "Vortrag," he also appears successfully as a thinking artist. The great applause which he received in pieces by Schumann and Chopin was fully justified.—W. Altman, in the National Zeitung, Berlin, November 27, 1906.



WILLIAM A. BECKER.

for which he has already a remarkable list of engagements.

Some of his European notices follow:

Becker is an artist most worthy of high regard. He has one virtue which we must acknowledge above all, and that is he plays with deep feeling and beauty of tone and is not a mere virtuoso. One was convinced of this immediately by his reproduction of the beautiful adagio from the Beethoven C sharp minor sonata, op. 27, No. 2, which the artist played with a wonderful singing tone. Mr. Becker feels deeply, which was also shown to especial advantage in compositions by Schubert and Chopin. The Schubert impromptu, op. 142, No. 3, was given in the style of an improvisation and made a deep impression. In the Chopin numbers, the B minor

reaped stormy applause and was compelled to add many encores.—Dr. Ludwig Karpach, in the Vienna Abendblatt, February 6, 1907.

William A. Becker became known here two years ago as an artist of the first rank and is well remembered. Since then he has grown and become more individual and is today one of the greatest piano virtuosos of the younger generation. This acknowledgment he deserves, for the reproduction of the entire Beethoven C sharp minor sonata. He played the first movement with tender, poetic feeling and also thoroughly understood how to depict the last movement in its true spirit of stormy passion. The Schubert impromptu was equally well played, and also three Chopin works, the B flat scherzo, berceuse and waltz in G flat major. One feels that he is in intimate "rapport" with the aristocratic style of Chopin and knows how to

Kitty Cheatham to Sail Saturday.

Kitty Cheatham has engaged passage for herself and her secretary on the Zealand, which sails from New York, Saturday, April 27. During the London season Miss Cheatham is to give a number of recitals, the first on May 10, at Grosvenor House, the residence of the Duchess of Westminster. Last week, Timothée Adamowski, the violinist, of Boston, and Miss Cheatham united in a joint recital in Rochester, N. Y., under fashionable auspices. Within a year Miss Cheatham has given four public recitals in New York. It is said that no other local artist has such a record of appearances in the metropolis. Many music lovers are still of the opinion that Miss Cheatham's recitals are only for children. While her programs have some numbers written for juveniles, her lists contain many more songs and recitations for men and women. Miss Cheatham's art is unique and beautiful.

Music and Matrimony.

On the watch tower of the Vela, at the Alhambra, Spain, there is a silver toned bell which the Moslems ring as a signal to let on the water in the gardens and the fountain in the city below. Its sound can be heard at Liga, thirty miles away. The maiden who strikes it today is sure of a husband before the year is out, and of a good one if she rings loud enough. On certain fête days it is lively for the bell.

Quartet's Last Concert of Season.

The Olive Mead Quartet closed its season Thursday evening of last week, in Mendelssohn Hall. The program was: Quartet in E flat, op. 10, by Novacek; duet for violin and viola, G major, by Mozart; quartet in D major, op. 44, No. 1, by Mendelssohn. The talented young women who constitute this organization did good work, which was appreciated by the audience.

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IX LAZARETHGASSE 18.
VIENNA, April 5, 1907.

Felix Mottl, director of the Munich Opera, conducted the Philharmonikern through their sixth program, Sunday at noon. It was a comprehensive program, stretching from Haydn to Bruckner, and to Engelbrech's (a member of the Philharmonie Orchestra) "Romantic" overture. The latter composer was incoherent, but passionate in his attempts at utterance.

Richard Strauss will conduct the seventh Philharmonic. His program is Liszt's "Les Preludes," the Brahms fourth symphony, and his own "Also Sprach Zarathustra."

From Berlin to Erhbar Hall came a young lady who in a recital proved her clear claim to a mastery of the technic of the piano. Of the many young ladies who have bowed to the public Myrtle Elvyn is technically as well equipped as the best. Not only of mere fluency is she possessed, but also of a fiery nature. She has, too, a clear, ringing, rounded tone, and broad style, all very necessary in a pianistic career, which promises to range far beyond the average.

At the fifth Symphony concert in the Tuesday cycle of the Concert Verein (in Music Verein Hall) the program was of added interest because of the new third symphony of Robert Fuchs, performed from manuscript, and also because of the appearance of Henri Marteau in the Dvorak violin concerto. After these came Josef Suk's "Scherzo Fantastique" and Beethoven's "Leonore" overture. All surplus space in the hall was taken up by the friends and pupils of the amiable Fuchs, teacher of Mahler and Walter. Engelbrech, and many Americans. In his new symphony lavish orchestration and much coloring abound, and, notwithstanding its lack of decisive character and invention, the work outranks Fuchs' other symphonies because of its broader style and more complex orchestration. Marteau gave a most sympathetic performance of the bewitching Dvorak music.

Ysaye gave his second recital in the Music Verein Hall, Thursday evening, accompanied by the Concert Verein Orchestra, under Gustav Guthel. His program consisted of the G minor Bruch concerto, "Poeme," by Chausson; the Rimsky-Korsakoff "Russian" phantasy, and Lalo's "Spanish"

symphony. As always, Ysaye played before a brilliant audience.

The Tonkünstler-Verein held their sixth Musikabend in the hall of the Corporation of Vienna Merchants, Friday evening. Frau Drill-Orridge was heard in songs by Oscar Fried; Frau Orridge, Carl Prill, violinist, and F. Schmidt at the piano, performed "Wopswede," by Scheinpflug. A sonata, "Virganesque," composed by John Powell, a talented American, was performed by the composer at the piano and Carl Prill.

Beethoven's "Ninth" symphony and the overture, "The Consecration of the House," had their annual production by the Concert Verein, with the assistance of the Maennergesang Verein, of the Society of Music Friends, Emma Belivedt, from Frankfurt; Berta Katzmayer, of Vienna; Feliz Sennius, from St. Petersburg, and Alexander Haydter.

MUSIC OF THE WEEK.

Erhbar Hall—
Marie Madeleine Rumbold, folksongs.
Bertha Savern, ballads, lieder.
Myrtle Elvyn, pianist.
Barthische Madrigal Verein, songs.
Boesendorfer Hall—
D'Albert, piano.
Willy and Louis Thern, pianists.
Soldat-Roeper Quartet.
Valborg Svaerdstroem, song recital.
Louise Weiss-Lassner, voice; Robert Pollak, violin.
Music Verein Hall—
Akademie concert.
Maria Leval.
Ysaye.
Concert Verein concerts—Popular concert by Concert Verein Orchestra.

At the Opera: "Boheme," "Walkure," "Die Hochzeit des Figaro," "Die Verkampte Braut," "Wiener Walzer," "Puppenfee," "Lucia," "Lammermoor," "Tristan und Isolde."
M. MARVIN GRODZINSKY.

Anita Heineck Lloyd's Tribute.

Anita Heineck Lloyd, now established in Richmond, Va., has written a touching tribute on the life and career of her teacher, the late Désirée Artôt de Padilla. After expressing her gratitude and high appreciation of the late Madame Artôt de Padilla's gifts, Madame Lloyd adds: "She was more to me than artist and teacher of 'bel canto.' In all things she was a true friend, whose sweet tenderness was penned in many letters. I regard as almost sacred the advice she gave me on coming to America to sing in opera, for which she had prepared me."

Madame Lloyd has a class of pupils in the Virginia capital, and from time to time is heard at concerts and musicales in the South.

Alice Merritt Cochran to Study in Paris.

Alice Merritt Cochran, the soprano, will sail for Europe June 1. She has planned to be absent until September, and during her stay on the other side will study in Paris with Bouhy. In May Mrs. Cochran will begin her fourth year as soloist in the choir of the Tompkins Avenue Congregational Church, Brooklyn.

New Hampshire Notes.

NASHUA, N. H., April 18, 1907.

The musical season in New Hampshire will come to a close with a series of festivals which will be given at Manchester and Nashua. The winter has been a busy one in the North country and the artistic and financial results have been gratifying.

The spring music festival of the Manchester Choral Society will be held on Tuesday and Wednesday, May 14 and 15, in Mechanics' Hall. Rossini's "Stabat Mater" and "Hiawatha's Wedding Feast" and "Hiawatha's Departure," from Coleridge-Taylor's "Hiawatha," will be sung, and "The Flight Into Egypt," from "The Childhood of Christ," by Berlioz. The artists of the festival will be Genevieve Clark Wilson, soprano; Edith Castle and Katherine Ricker, contraltos; Dr. Ion Jackson, tenor; Stephen Townsend, baritone, and Frank Croxton, bass. The chorus will number 125.

The sixth annual festival will be given in City Hall, Nashua, Thursday and Friday, May 16 and 17. The event will be the best the Oratorio Society has ever given its patrons. There will be three concerts—two evenings and one afternoon. The choral works to be performed are Dubois' "Seven Last Words of Christ," Gounod's "Gallia" and Sullivan's "Golden Legend."

The Nashua High School Chorus, 175 voices, will sing "The Last Seven Words of Christ" and "Gallia" the first night, with the assistance of Florence Hinkle, soprano; Frank Ormsby, tenor, and Emilio de Gogorza, baritone, and the Boston Festival Orchestra. The afternoon concert will be orchestral, with some of the solo singers assisting. The last concert will be given by the Nashua Oratorio Society, and "The Golden Legend" will be the work sung with the above artists and Edith Castle, contralto, and Thomas P. Boulger, bass.

The Milford (N. H.) Choral Society will give its last concert of the season on Tuesday evening, April 23, when Gade's "The Erl-King's Daughter" and Bruch's "Fair Ellen" will be sung. Grace Bonner Williams, soprano; Stephen Townsend, baritone, and the New Hampshire Festival Orchestra will assist.

The Rochester (N. H.) Oratorio Society will sing Haydn's "Creation" Wednesday evening, May 1, with Caroline Hooker, soprano; Arthur Willis, tenor, and Clarence Chute, bass. The New Hampshire Festival Orchestra will furnish accompaniments.

Damon Lyon Sings for Charity.

Damon Lyon, the baritone and actor, was the star attraction at a recent benefit for St. Agnes' Guild, given at the Parish House of the Church of St. Chrysostom. In addition to songs by Denza, D'Hardelot, Green and Brownell, Mr. Lyon read "Lasca," a Western story, and a group of sketches by J. W. Reilly. The entertainment closed with the cottage scene from "The Lady of Lyons," with Mr. Lyon playing the role of Claude Melnotte, Lucille Lennon as Pauline and Mrs. Damon as the Widow Melnotte. Mrs. Edgar L. Silvera, soprano; Cecilia Lacey Baker, violin; Mrs. Kidder-Peirce, piano, and Mrs. W. G. Jones, the aged actress, participated in the program. Friday evening of last week Mr. Lyon sang again for the benefit of charity at the Parish House of St. Mark's Church, Brooklyn.

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May Myote, of Dallas, Tex., pupil in Paris of Marchesi and Ziska, was vocal star at a reception given at the Hotel Belmont, this week, by Ella Wheeler Wilcox. Miss Myote has a singularly appealing quality of voice under excellent control.

Frederic Mariner has a completely equipped piano studio at 37 West Ninety-second street. He teaches nine and ten hours a day and is ever enthusiastic as to what may be done for young musicians.

Margaret Jantzen-Arcularaus, the gifted vocal pupil of Mme. Lankow, who gives a recital this week at Madison Square, is a tall slender blonde. She has a highly dramatic nervous temperament, and a voice full of resource, brought to complete technical control through the logical processes of her teacher. The young lady, who has a large repertory of operas, arias and lieder, sails for Germany in the near future. She is a daughter of Dr. Arcularaus, who plays his Beethoven better than many professing pianists.

Enid La Mont, vocal teacher, of Cranford, N. J., speaks of the musical interest developed in that place, and of the work of the Choral Club, which is destined to become an oratorio club, under the leadership of Arthur Woodruff.

Mrs. von Niessen-Stone has a promising pupil in Elizabeth Debow, a soprano of unusual intelligence and voice of exceptional beauty. It is a rich, full soprano, capable of color and expression, and with that special "call" upon the hearer, without which no voice is powerful. Miss Debow is from Philadelphia.

Madame Lankow is being congratulated upon the appearance of the fifth edition of her book, "The Science of the Art of Singing." This work must be more in demand than ever now in connection with the new movement for the creation of two departments in vocal culture

—the artistic or inspirational, and the technical. There is no feature in the technic of singing that is not embraced in this valuable work.

TONICA.

Grace Munson, North and South.

Grace Munson's continued success is a matter fully established this season, where this favorite contralto has appeared at concerts North and South. She was especially engaged for the music festival at Spartanburg, S. C. The following notices are from the papers in Washington, D. C., and Norwalk, Conn.:

The "Gloria," "Credo" and "Et Resurrexit" in this mass having been omitted, the solo airs were more than usually prominent. Of these the "O Salutaris," sung by Grace Munson, the contralto, scored the most pronounced success. The duet, "Qui Tollis," sung by Alice Merritt Cochran, the soprano, and Miss Munson, brought one of the most artistic productions of the program. The closing chorus, "Agnus Dei," was sung by Miss Munson and formed a striking conclusion.—Washington, D. C., Post.

The remainder of the program consisted of the main numbers of Rossini's "Messa Solenne," "Kyrie," "Gloria," "Credo," the "O Salutaris" and "Agnus Dei," from the "Missa Solemni." Grace Munson in the "O Salutaris" proved her right to be regarded as a Scatchi contralto. Alice Merritt Cochran, the soprano, in the "Qui Tollis" duet with Miss Munson, was most artistic. Miss Munson has won honors throughout the country. She was the Thomas Orchestra soloist in its last spring tour, and her contralto is marked by wonderful richness of tone.—Washington, D. C., Evening Star.

Miss Munson has a large, powerful voice, and her program gave her an opportunity to demonstrate her rare ability.—South Norwalk Sentinel.

Miss Munson is a charming singer of great talent and her "Cradle Song" seemed most appreciated.—Norwalk Hour.

Music in Syracuse.

SYRACUSE, N. Y., April 18, 1907.

Gabrilowitsch gave his farewell recital in America in Syracuse last night. In a program full of charm he revealed himself a performer of poetic gifts, united with vigor and the intellectual power that is convincing.

Leopold Winkler, pianist; Albert Janpolski, baritone, and Madge Leland, violinist, assisted the Syracuse Liederkranz, at the concert in the Alhambra Monday night. The visiting artists were well received, and added as a matter of course to the musical enjoyments of the night.

The coming music festival in Syracuse, to be held May 6, 7 and 8, will introduce, or, rather, reintroduce familiar artists and familiar music. There will be five concerts, with a Wagner program on the last night by the New York Symphony Orchestra, and the following named singers: Mary Hissem de Moss, Alice Sovereign, Inez H. Dunfee, Ellison van Hoose, Francis Rogers and William Harper. "Samson and Delilah" will open the festival, with Madame Homer and Messrs. Van Hoose, Rogers and Harper as the principals. Madame Sembrich will sing at the second concert. Madame Samaroff and Kelley Cole are the soloists for the fourth concert. Madame Samaroff will play the Liszt E flat major concerto, and Mr. Cole is to sing numbers by Lalo and Bizet.

FREDERIC V. BRUNS.

Calvary Choir Festival Concert.

With Lillian Blauvelt, the soprano, as chief soloist, and an excellent quartet composed of Myrta French-Kirsteiner, soprano; Bessie Bowman-Estey, contralto; E. Theodore Martin, tenor, and C. Judson Bushnell, bass, the Calvary Choir gave its first annual concert in the Calvary Baptist Church on Thursday evening last. Edward Morris Bowman, the talented conductor of the choir, opened the program with Bach's prelude (for organ) in C minor. The choir followed with Gaul's "Daybreak," and showed the results of careful training in part-song interpretation. They sang in unison and with marked attention to pitch and shading.

Madame Blauvelt, who was in excellent voice, delighted her hearers with an artistic rendition of Rossini's "Una voce poco fa" aria, from the "Barber of Seville." The charming freshness of her voice was also demonstrated in her singing of Vannah's "The Wind That Shakes the Barley" and Hildach's (folksong in German) "Will Niemand Singen?" She responded to enthusiastic demands for encores with a Scotch ballad and a sentimental American song. Mr. Bowman entertained with his improvisations on the descriptive composition for organ, "A Storm at Sea."

The Calvary Quartet sang Sullivan's "O Hush Thee My Baby" as an à capella selection. The choir's concluding numbers were Piusetti's "Eldorado," and "Hail, Bright Abode," from "Tannhäuser." As an encore, they sang the Welsh battle song, "Ye Men of Harlech." The concert reflected great credit upon Mr. Bowman's training.

Wiley Specially Engaged.

Jules Jordan, announcing the first performance of his new Mass in F, May 7, Providence, R. I., makes special mention of the re-engagement of Clifford Wiley, baritone, in these words:

The performance will be supplemented by a short program of the most popular numbers of recent concerts, including the stirring "Clan Alpine" song by Max Bruch, for baritone solo and male chorus. Clifford Wiley, whose recent appearance here created so fine an impression, has been specially engaged for this and will also sing the prologue from "Pagliacci" and a group of songs.

Mr. Wiley will also appear as soloist at a concert of the Orpheus Club, at Paterson, N. J., April 25. During May, June, July and August Mr. and Mrs. Wiley will be in Europe, their address care of this paper.

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MUSICAL EDUCATION.

The Peabody Conservatory of Music, Baltimore, Md., has had an active season. Outside of the regular work of the conservatory have been concerts by the Bach Choir, informal recitals by artists, students' recitals, lectures on "History of Music," concerts by the students' orchestra and by the Peabody String Quartet. A social feature has been added in the Gamut Club teas. In May concerts are to be given by advanced and by preparatory students; also one by each of the successful candidates for diploma. (Diplomas and certificates are granted by the school.)

The Bach Choir concerts, directed by Harold Randolph, included compositions by Bach, Orlando di Lasso, Mozart, Brahms, Ravenscroft, Saint-Saëns, Elgar and Gounod. Two numbers were played by Harold Randolph and Ernest Hutcheson—the Mozart andante and rondo from D major sonata, and the Saint-Saëns variations on Beethoven theme. The "Sanctus" from Bach's B minor mass was sung. The choir is composed of the leading and best trained singers in Baltimore. Howard Brockway's symphony in D major, performed by the Boston Symphony Orchestra, was written in 1894, and had already been heard in Berlin. This was its first hearing in the United States. The Chicago Madrigal Club has presented a new prize composition by Franz Bornschein, also of the conservatory.

A steady and determined war has been waged against "Talking During Music" by the Peabody Conservatory, with the inevitable result of extermination. Miss von Unschuld, of Washington, is another leading educator who engages in this holy warfare. Many so called "educators" talk themselves during music. So do many musicians, so called.

Maurice G. Beckwith has won new laurels in the Frederick, Md., section by the fête of music which he has this season made possible for its people. The energy and devotion of this young musician to music are most praiseworthy. The Boston Festival Orchestral Club, managed by George W. Stewart and led by John Crowley, supported the choral work and gave an orchestral program. The soloists were all leaders in their art. The Frederick Choral Society is to be congratulated upon its growth and progress. Praise is due the active members of the club, headed by the Rev. Thomas Freeman Dixon, their president. Carol B. Stanley, accompanist for the society, had much praise on all sides for her efficient part.

The Converse College Choral Society of 125 voices, trained and directed by A. L. Manchester, at Spartanburg, S. C., and supported by the New York Symphony Orchestra, has likewise given a fine festival, with eleven soloists. Among the latter were Madame Sembrich, Mary Hissem de Moss, Grace L. Munson, Edward Johnson and Herbert Witherspoon. Mrs. Warren du Pre was organist, Mary Hart Law, pianist. About \$6,000 worth of season tickets were sold in one day. This is a good record for the South Atlantic States Musical Festival.

Ralph L. Baldwin, scarcely three years in Hartford, Conn., and busy establishing a first class system of music

teaching in the public schools there, manages also to get much valuable performance before the people. He has also established a first class summer educational school at Northampton, Mass., in which the helpfulness is based upon his large experience, training and peculiar insight into needs in these lines. It includes six courses—method and course of study, practice teaching, harmony, history and chorus conducting, with practice therein. "Elijah" was recently given by the High School students at Northampton. At one of the rehearsals "Thanks Be to God" was sung at sight in admirable time, tune and expression, in four parts, by these High School students, L. L. Wellman, supervisor of music. "The Creation" was given by the high schools of Stamford and Hartford, Conn., recently. Mr. Baldwin is organist at the Fourth Church, in Hartford, and here, too, fine work is being done.

Burlington, Ia., has an advanced and efficient music leader in the person of William Leander Sheetz, supervisor of music in the public schools there. At no time in the history of its music has Burlington had so much musical enthusiasm as now. In May, by means of a school music festival, will be demonstrated to the public a system unique in character being carried out by Mr. Sheetz. National, family, "folk songs," and the best American songs are made a special feature throughout the entire grammar grades, all sung by memory and by individuals as well as in ensemble. Theory and harmony are taught by illustrated "chalk talks," and vocal culture is given much time. The school glee club gives annually a performance of good music. The work is done out of school hours, and students are marked and credited with good music work. There is a normal training music department, including pedagogics, sight reading, ear training, harmony, history and chorus directing.

The Finch School for Girls has high musical ideals. Walter Henry Hall has charge of the class music here; Willis E. Bacheller (pupil of Shakespeare), and Madame Hervor Torpadie, vocal culture; Perlee V. Jervis (pupil of William Mason and Dudley Buck), and Anne V. Griffling, piano, harmony, history of music, etc.; Ruperto Chacon, small strings, and Georgia Gilbert teaches voice and expression in relation to speaking, public and private. It has the musical advantages of attendance upon concerts, etc. Class singing and language as applied to song are admirably adjusted to the cultivation of the students.

In Potsdam, N. Y., there is a Hawthorne Piano School, in the department of instrumental music of the State Normal and Training School, Prof. F. E. Hawthorne, from the New England Conservatory, and from under teaching of the great European masters, is director. The standard is high and there is much of interest in connection with the school.

People of this section of country should take a sincere and active interest in the new Master School of Vocal Music, established in Brooklyn, with high views, practical ideas, a corps of teachers second to none, and determination to become a veritable helpful adjunct to the educational forces in this country. To secure free or almost free tuition for gifted pupils is one of the aims of the institution. Every effort is being bent to this end. The public, once awakened to the real sympathy of the management for this class, and its devotion, cannot fail of extending aid in the form of personal interest, if not financial support. Each one interested in such work, contributing even the small amount as fund membership, would materially advance the ends of musical education in this country. No one can be indifferent to this cause. Write or go and see the school, and a short talk with the noble leaders will soon convince any of the worth and worthiness of this school. No. 108 Montague street, Brooklyn, N. Y.

Bridgeport Music Lovers Applaud Jessie Shay.

Jessie Shay had a fine audience at her recent recital in Bridgeport, Conn. The following notices are from the press of that enterprising city:

Jessie Shay, an American girl of undoubtedly large gifts, scored an unqualified success at Warner Hall last evening. Possessed of a most artistic temperament, an unusual technical skill, a pose and self control that leaves her mistress of all her resources, she is a thorough artist of brilliant attainments. Everything was exceedingly well played, Miss Shay's virtuosity reaching its climax in Moszkowski's etude in G flat—a composition requiring both freedom and absolute surety of touch. The Chopin fantasia and the Schubert impromptu received the dreamy, poetic treatment due. Nothing but praise can be said, as every number rounded out a program of marked power, charm and variety. Miss Shay's two compositions bespeak the conception in full accord with the spirit of the masters, and their communion, both being most melodious, dainty and especially pleasing. The "Military March," by Schubert-Tausig, was played with telling buoyancy and full appreciation. Jessie Shay must come again. Whether as soloist or in ensemble performance, she will find us always awake to the spell she evokes.—Bridgeport Standard, March 28, 1907.

When Miss Shay steps before the audience, something in the poise of her graceful head vividly recalls Cecile Chaminade, with the added charm of youthfulness on Miss Shay's part. It must be gratifying to have so secure a place in the esteem of the music loving

public as belongs to this pianist, and an honor to be the first American lady who has played with the Berlin Philharmonic. She reads the Beethoven variations on a Russian theme with a breadth, precision and crisp fluency, and just these qualities are shown when carving that musical cameo, "Alceste." Miss Shay, with the undulating sweep of her running passages and the caressing quality of her softer measures, leaves a distinctly artistic impression with Moszkowski's etude in G flat—a composition requiring both freedom and absolute surety of touch. The Chopin fantasia and the Schubert impromptu received the dreamy, poetic treatment due. Nothing but praise can be said, as every number rounded out a program of marked power, charm and variety. Miss Shay's two compositions bespeak the conception in full accord with the spirit of the masters, and their communion, both being most melodious, dainty and especially pleasing. The "Military March," by Schubert-Tausig, was played with telling buoyancy and full appreciation. Jessie Shay must come again. Whether as soloist or in ensemble performance, she will find us always awake to the spell she evokes.—Bridgeport Standard, March 28, 1907.

Expectations of the large audience that filled the Warner Hall last evening were more than fulfilled in the delightful piano recital of Jessie Shay of New York City. The audience gave expression to its appreciation of Miss Shay's efforts by repeated outbursts of applause. Miss Shay's program was so arranged that it set forth strikingly her faultless technique and at the same time permitted her to give wide scope to her musical temperament. An unusually attractive young woman, Miss Shay is possessed of a magnetism that at once wins the good graces of her audience. But even without this important element, her concert of last evening would have met with approval. Miss Shay was thoroughly at ease, and her simple and unaffected carriage enhanced the excellence of her program.—Bridgeport Farmer, March 28, 1907.

Warner Hall was crowded last evening on the occasion of the piano recital by Jessie Shay, the eminent pianist from New York, who gave a program of choice selections, including two of her own compositions. She was applauded most cordially by her appreciative audience. Miss Shay is a young woman of attractive personality. Her small features are crowned with an abundance of chestnut hair worn in a broad and low coiffure. She played without mannerisms, and wholly unaffected, and was altogether winning, capturing her audience at once. Her technique is really wonderful, so rhythmic and so exact was the score rendered. Her expression in the forte lines was like a man's touch, so certain and strong. She is the embodiment of the soul of music.—Bridgeport Telegram, March 28, 1907.

Miss Shay's technique is beyond criticism, the lights and shadows of her expression very near perfect and the correctness of her phrasing truly remarkable. As the audience see her slender, girlish figure assume a pose of determination and watch the expression of command come upon her face, they realize that the piano is the slave and Miss Shay complete master. She is determined that the instrument shall bring out the expression, the tone, the very vibration that she desires, and it does.—Bridgeport Herald, March 31, 1907.

Moritz F. Rubinstein's Season.

Moritz F. Rubinstein has had a successful season. George Hamlin studied with this master at one time. This past winter a number of Rubinstein's pupils gave recitals and more are planning to make public appearances. Mr. Rubinstein has references from Edouard de Reszké, Alfred Hertz, and other men of distinction in the musical world.

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✻ LUDWIG WÜLLNER, LIEDER SINGER. ✻

Of the lieder singers before the public today it would be difficult to name one who stands in higher regard than Ludwig Wüllner; quite certain it is that there is no one whose art is more admired, revered—nay, loved. There are certain heights to which but few artists attain in these days of musical plenty: one is the widespread popularity which fills the largest halls without the aid of free tickets; another issue of this popularity is the power which can afford to dispense with the press. Wüllner is now resting securely on the topmost pinnacle of these laurels. As a matter of fact, he is a favorite of the critics as of all who have heard him; he is almost invariably well spoken of, often in terms of rapture, yet were he to be badly treated by the autocrats of the pen it can scarcely be doubted that every seat would be sold non obstante. And all this, notwithstanding the fact that there are many voices of more actual beauty. It is his great art, his musical understanding, his extraordinary technical command and above all, the magic of his "Vortrag"; he is a remarkable personality and in all the world there is none other like him. His very appearance is striking in the extreme. A frame tall and slightly bowed, with study, a face much burrowed with lines of thought, pale and full of interest with its finely chiseled features, surrounded by masses of blonde, curling hair. Strength of purpose, intelligence of the highest order, keen intellect, power! All this is to be read in the remarkable face with its varying expression, and when he sings one immediately adds to the list Music.

Ludwig Wüllner grew up amidst musical surroundings. He was born in Münster, Westphalia, in 1858. When he was twelve years of age his parents moved to Munich, where his father was Royal Kapellmeister. Wüllner visited the gymnasium, studying literature and philosophy. In 1882 he graduated at Strassbourg University as Ph. D., and for six terms lectured there, endeavoring, in order to please his family, to overcome his longing for an artistic career. The inclination, however, was too deeply rooted to be withstood, and in 1887 he became a pupil of the Cologne Conservatory, of which his father was at that time director, as well as conductor of the famous Gürzenich Orchestra. After studying there one year Wüllner was appointed teacher of choral singing and concert ensemble; he conducted a church choir and gave concerts in small towns. After the death, in 1889, of his grandmother, who, as a strict Catholic, had been strenuously opposed to his strong wish to become an actor; he actually went on the stage. When he was about thirty years old the Duke Georg of Meiningen, who had witnessed one of the performances in which he took part, telegraphed to his father: "I had not expected to find in your son such a virtuoso in the art of dramatic recital. His performance stirred me deeply. He is born to represent types of men and I should congratulate the German stage were he to decide to dedicate himself to it." From 1889 to 1895, Wüllner took leading and hero parts with the famous Meiningen Theater Company, appearing during this time as Hamlet, Shylock, Othello, Faust, Lear, Nathan, Wallenstein, Talbot, and in other parts. Neither was his music forsaken during this period, for he sang at Court concerts and enjoyed frequent musical intercourse with Johannes Brahms, who was often a guest of the Duke of Meiningen. His success as a singer induced him to take up vocal art entirely, and in 1895 he left the Meiningen company.

Surely never before in the annals had an artist an education so varied, and it was bound to stand him in good stead. Besides feeling with the utmost strength of his heart and soul all that he sings, Wüllner possesses to the full the capability of understanding each changing mood of the music; each motive, be it ever so subtly veiled, is apprehended by him and brought into legitimate prominence. With his voice, which is every day becoming more beautiful, mellow and rich in timbre, he is capable of expressing all shades of joy, melancholy, humor, jealousy, affection and all the different grades of feeling to which mankind is prone. Has not Wüllner many of the more potent factors that would make up the sum total of Nietzsche's "Superman"?

Some press notices follow:

Wüllner fascinated his audience until the very last note had sounded; his interpretation is so genial, coming from the depths of a soul so great, that one must always perform admire this wonderful singer anew. Wüllner is one of the few artists in whom one finds the real spirit of music, the inner life! He shakes and stirs the souls of his hearers at will, seizing their hearts because all he gives comes from his heart. These concerts appear to be a joy to him, an opportunity to pour forth his soul in song. It is only thus that this artist figure can be described, only in this way can one realize the wellnigh uncanny power with which he attracts his audiences. The culminating triumph of the evening was achieved in the latter part of the program; "Belshazzar" was sung with dramatic expression; "Der Soldat" and "Der Spielmann" made a tremendous effect in their tragic denouement, as also did the last song of all "Die beiden Grenadiere." They were sung by Wüllner with such surging passion, that the public at first dumb with amazement,

broke out into vociferously enthusiastic applause. Wüllner was recalled again and again. With his wonderful rendering of "Du Meine Seele" and the "Hidalgo," which he sang as encores, he afforded his delighted hearers two more fragments of joy.—Leipziger Roland, January, 1907.

The recital of Ludwig Wüllner, for which we are indebted to Lazare Wolf, was a great success. The extraordinary artist had a crowded house. Some years ago, Wüllner was a famous actor at the Meiningen Theater, and it was there that he became a lyric artist. Those who have not seen or heard him cannot imagine the wonderful originality of his talent. He has a unique manner of singing the songs of Schubert and Schumann; his power of facial expression is wonderful and he can depict sorrow, gaiety, irony—in fact every sentiment of the human soul. His perfect intonation, his extremely pure diction, his manner of enlivening the character of the different pieces he sings, produce an immense effect. That is not singing, it is something more, something better! I would but report on the deep impression that the interpretation of Schumann's "Beiden Grenadiere" made on the public, an impression that can only be made by a great artist. Lazare Wolf is to be congratulated on having induced Dr. Wüllner to come here.—Journal Alsace-Lorraine, Strassburg, January 28, 1907.

Wüllner is well known and highly prized as a characteristic lieder singer, and it was to be expected that his Schumann evening would bring much of interest. Of the twenty-five songs of his selection, those from Heine's "Dichterliebe" were especially delightful. The supreme height of his musical genius was, however, reached by Wüllner in the last group with "Belshazzar," "Der Spielmann," and above all, with "Die beiden Grenadiere," which he sang with tremendous power of expression. Vocally the artist was in excellent form.—Leipziger Signale, January, 1907.

Ludwig Wüllner has announced four song recitals, of which the first one, a Schumann evening, took place on Tuesday in Beethoven Hall. The crowded house was a proof that the interesting art of this spiritual singer, who has such a remarkable position in the art world of today, still possesses the same attractions. I have so often dwelt on the light and dark sides of Wüllner's reproduction that I will today but remark that it is unchanged. The performance, particularly of the dramatic songs, had the usual effect on the public, who applauded as Wüllner always is applauded.—Vossische Zeitung, Berlin, November 15, 1906.

Ludwig Wüllner, who made his appearance in Stuttgart yesterday after a year's absence, celebrated the anniversary of Schumann's death by a recital of songs selected from the compositions of that master. A crowded hall greeted the unique artist and he made the usual great impression. With Wüllner we have the feeling that an eminent personality stands before us, a singer of strong will and rare intelligence! Yesterday he recited two of the songs, thus permitting us a peep behind the scenes of his art. With wellnigh photographic truth came the pictures for the second time. He has thought and worked out every detail to the finest degree of finish; each effect is exactly weighed and balanced, in fact, the art work is re-created in a manner that leaves nothing to be desired. Yet that alone could not yield such enchanting effects were not the true fire contained in the heart of the artist. The passion of warm feeling evinced in his recital, which, always under perfect control, is founded on knowledge and intelligence, seems to be the secret of his success. Wüllner's voice is most powerful in passionate effects; the greatness of his organ, too, is well known. The cantilene is not without charm and the middle register is beautiful. Counting the encores, Wüllner sang no less than thirty-two songs without producing one moment of boredom. Besides the songs, Wüllner also sang ballads, and here he was at his best; here shone forth his supreme power! The sharp silhouettes, the elevation to heights where others would falter, made a profound effect; the end of "Die beiden Grenadiere" was no longer the enchanting recital of one person, it seemed, in this story of the Marcelline, that the ardent enthusiasm of the multitude arose in our hearts. The applause that greeted the artist was interminable.—Stuttgarter Schwäbischer Merkur, January 12, 1907.

The celebrated lieder singer, the spiritual interpreter of modern composers, who, by reason of his profound artistic intelligence, understands how to bring to light the inner beauties of tone pictures, on this occasion dedicated his art to Robert Schumann, the fiftieth anniversary of whose death fell on the day of the concert. It is astonishing to notice Wüllner's supreme mastery over his voice, how he draws from it passionate, well sounding and even enchanting tones. What grace of intonation he imparted to the winged "Auftritte"; what warm tonal color in "Ich Grolle Nicht," and in "Frühlingsnacht" which was persistently redemanded. This artist has not yet lost any of the charm of his voice; on the contrary, in comparison with other singers he began his artistic career without much voice to speak of. In consequence, therefore, we expect that his voice, in the evolution of time, must continually increase in beauty. The famous master of song was received with acclamation by the public.—Darmstadter Tagl Anzeiger, Darmstadt, December 12, 1906.

Ludwig Wüllner's second song recital in the sold out Beethoven Hall, was dedicated to Hugo Wolf. Songs were heard with the texts of Mörike, Goethe and Eichendorff, a rich selection from the Italian and Spanish song books. By the clever management of his voice, Dr. Wüllner has now won a greater abundance and steadier quality of tone. The artist's spiritual versatility and transitional power in forming the many colored, ever changing tone pictures with the utmost delicacy and exactness of detail was worthy of the highest admiration.—Deutsche Tageszeitung, Berlin, December 15, 1906.

One can always go to a Wüllner recital feeling sure of receiving deep and lasting impressions. There are songs which must of necessity be heard by Wüllner in order to obtain a full comprehension of the contents. Yesterday the artist was heard exclusively in songs by Schumann—both well known and rarely heard songs, ro-

mances and ballads; a choice bouquet of tonal blooms.—Neues Tagblatt, Stuttgart, January 11, 1907.

The second song recital of Ludwig Wüllner found a house crowded to the very limit. This season Wüllner is dedicating each of his evenings to one composer only. Schumann headed the list, then came Hugo Wolf, then Brahms and Schubert will follow. The original and unique artist offered no less than thirty-one Wolf songs, but was, notwithstanding, compelled to give several encores in addition, although the program was not altogether composed of the better known songs.—Der Reichshof, Berlin, December 20, 1906.

The Song of the Happy Shepherd.

BY WILLIAM B. YEATS.

The woods of Arcady are dead,
And over is their antique joy;
Of old the world on dreaming fed;
Gray Truth is now her painted toy;
Yet still she turns her restless head:
But O, sick children of the world,
Of all the many changing things
In dreary dancing past us whirled,
To the cracked tune that Chronos sings,
Words alone are certain good.
Where are now the warring kings,
Word be-mockers?—By the Rood,
Where are now the warring kings?
An idle word is now their glory,
By the stammering schoolboy said,
Reading some entangled story:
The kings of the old time are fled.
The wandering earth herself may be
Only a sudden flaming word,
In clanging space a moment heard,
Troubling the endless reverie.
Then no wise worship dusty deeds,
Nor seek; for this is also sooth;
To hunger fiercely after truth,
Lest all thy toiling only breeds
New dreams new dreams; there is no truth,
Saying in thine own heart. Seek, then,
No learning from the starry men,
Who follow with the optic glass
The whirling ways of stars that pass—
Seek, then, for this is also sooth,
No word of theirs—the cold star-bane
Has cloven and rent their hearts in twain,
And dead is all their human truth.
Go gather by the humming sea
Some twisted, echo-harboring shell,
And to its lips thy story tell,
And they thy comforters will be,
Reworking in melodious guile
Thy fretful words a little while,
Till they shall singing fade in ruth,
And die a pearly brotherhood;
For words alone are certain good;
Sing, then, for this is also sooth.
I must be gone: there is a grave
Where daffodil and lily wave,
And I would please the hapless faun,
Buried under the sleepy ground,
With mirthful songs before the dawn.
His shouting days with mirth were crowned;
And still I dream he treads the lawn,
Walking ghostly in the dew,
Pierced by my glad singing through,
My songs of old earth's dreamy youth:
But ah! she dreams not now; dream thou!
For fair are poppies on the brow:
Dream, dream, for this is also sooth.

MARSHALLTOWN, IA.—C. C. C. Musical Club held its regular meeting at the home of Mr. and Mrs. H. A. de Butts recently. Mary and Blanche de Butts acting as hostesses. Roll call was answered by the names of composers. The program for the afternoon was as follows: "Waves of the Ocean," galop (duet), Mary and Blanche de Butts; "Daisy March" (duet), Loren and Abbie Shumway; a waltz (solo), Elda Wardman; "The Burning of Rome" (duet), Opal Shewalter and Edna Cory; "The Shepherd Boy" (solo), Esther Hole; "Il Trovatore" (duet), Florence Pemberton, Margaret Moninger; "Call Me Back" (duet), Mabel and Lulu Cory; "Picnic Dance" (solo), Margaret Wardman; "Clayton's Grand March" (duet), Abbie Shumway and Robert Shewalter; a sonatina (solo), Marcia Edsall; "Silvery Echoes" (duet), Esther Hole and Mary de Butts. The guests were Emma Iodge Mrs. F. C. Turner, Mrs. D. E. Hole, Mrs. John Holmquist, Mrs. George R. Roberts, Mrs. H. P. Edsall, Mrs. H. H. Shumway, Mrs. J. H. Cory, Mrs. C. L. Shewalter and Grace Love, from the city; Mrs. Nathan Edsall. The next meeting will be at the home of Mr. and Mrs. H. H. Shumway.



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Arthur M. Abell, Luitpold Strasse 24.

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Published Every Saturday During the Year

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For Particulars apply to SATURDAY EXTRA DEPARTMENT.

THE MacDowell Fund now has reached the handsome total of \$30,000 and is still climbing upward.

A BELGIAN professor of song says that a correctly trained singer should be able to hold his or her breath for one minute and a half. We know a singer who held his breath for more than an hour. He was dead.

THE Jamestown Exposition is to be opened with music—not a march by a brass band, but with what promises to be a splendid performance of Handel's oratorio, "The Messiah." April 25 is the date set for the opening contest.

EMPEROR WILHELM entertained at a luncheon last week Edvard Grieg, Camille Saint-Saëns, Jules Massenet and the Prince of Monaco. The conversation turned largely on the high prices of studio rents and the decline of the fee paid to music teachers.

FRIENDS of Charles Lecocq, the composer of "La Fille de Madame Angot," of which everybody has hummed, and still hums, tunes, intend to celebrate his jubilee in a few days, says the London Telegraph. It will soon be fifty years since his first operetta, "Le Docteur Miracle," was brought out. The work had a curious history, which he tells modestly. Offenbach offered a prize for the best score on a one act libretto by Ludovic Halévy and a forgotten writer, Battu. "I had the honor," says the veteran composer, "of coming up top ex-aequo with a musician who afterward became famous, Georges Bizet. His composition was wonderful." Bizet's and Lecocq's operettas were played on alternate nights. The composer sadly says that he writes no more operettas, because the public in Paris seems to want no more. He has made conscientious attempts to keep up with the new school of French music, but he came to the conclusion that it was beyond him, that he could make nothing of it, and he gave up trying.

THERE is a new species of oppression for the American singer, practiced by a large singing society in a certain city of these United States. The club in question prints advertisements in the programs of its concerts and sells space therein at the rate of \$100, \$50 and \$25, according to size and position. There is no ethical objection to such a course, but when the soloists engaged by the club are asked to advertise in the program, the enterprise assumes quite a different aspect. The deductions to be drawn from such a system are best expressed by one of the singers who contributed to the scheme. The singer said: "Of course, I was not forced to advertise, but the way the matter was put by those in charge of the program left little doubt that if I refused I never would be engaged again by the society." Another singer received a fee of \$175 for his services at one of the society's concerts and paid \$100 for advertising in the program. That left \$75 for the artist with which to meet a railroad fare of some \$40, hotel expenses and the many sundries connected with a trip taken for concert purposes. This simple paragraph should be sufficient warning to the society to stop a practice so immoral and one so cruel to the hard working singers affected.

THE directing manager of the Munich Royal Opera sends to THE MUSICAL COURIER the names of the singers to take part in the Wagner-Mozart Festival which will occur in that city during August and September of this year. The list reads: Victoria Blank, Hermine Bossetti, Frau Burg-Zimmermann, Marie Burg-Berger, Sophie David (all of Cologne); Zdenka Fassbender, Frieda Hempel (Schwerin); Louise Höfer, Mira Jirasek, Maud Fay, Irma Kopoth, Betty Koch, Thyra Larsen, Margarethe Preuse-Matzenauer, Ella Tordeck (all of Munich); Thila Plaichinger (Berlin); Marie Wittich (Dresden), and Ernestine Schumann-Heink (Metropolitan, New York). The male singers are: Alfred Bauberger, Paul Bender, Fritz Broderson, John Buysson, Fritz Feinhals, Joseph Geis, Max Gilman, Karl Gritzbach, Ottfried Hagen, Sebastian Hofmüller, Heinrich Knotte, Heinrich Koppe, Robert Lohfing, Georg Stieglitz, Dr. Raoul Walter (all of Munich); Hans Brenner, Leo Slezak (Vienna); Dr. Otto Briesemeister, Ernst Kraus, Desidor Zador (Berlin); Karl Burrian (Dresden); Hermann Gura (Schwerin); Clarence Whitehill (Cologne), and Aloys Burgstaller, Albert Reiss and Anton von Rooy (Metropolitan, New York). The Mozart operas will be given from August 1 to August 11, and the Wagner works from August 12 to September 14. Tickets and programs may be procured from Schenker & Co., Munich, Promenade platz, 16.

A GREAT MAN DIES.

There are occasions that call for a cessation of all routine and that actually demand a temporary halt in the daily measure of work in order to give appreciation to the more lofty sentiments of the human soul. A great man died in this city a few days ago, and, although he had no direct relations with music or musical instruments, yet his labors resulted in such vast benefits to mankind, and he was such a profound thinker and worker, that it is a compliment for all of us to be able to remember him once more, and to adorn our work with a few moments of tribute to his genius and his character.

M. Marcelin Berthelot is one of the rare cases of men who discovered a new principle. Men become great and are immortalized for working out principles, developing new channels leading from discoveries and improving on them, but to have discovered an entirely new principle in science—that is, in life—has been the lot of a very few men since the dawn of history. We might single out the immortals Galileo, Copernicus, Kepler, Spinoza, Kant, Darwin, Pasteur and Berthelot, including those who also discovered a new principle in Philosophy, such as the Philosophers among the aforementioned, and also Aristotle, Plato, Maimonides, Herbert Spencer, and then the great Poets, especially the four—Homer, Dante, Shakespeare and Goethe—and Beethoven; for Beethoven is the one musician who ranks with the great immortals, because he was Olympian.

A newspaper vote was recently taken in France on the question as to who was the great Frenchman of the 19th century, and the result fell to Pasteur first, Victor Hugo second and Napoleon third. This estimation or valuation of a genius, placing the work of science ahead of poetry or the battlefield or statesmanship, is an evidence of the modern trend; but when we consider what Pasteur did for mankind, it will at once be seen that there must be a well defined result affecting humanity and the future well being of the race that thus stamps him as one of the few sublime intellects, of which Berthelot was another case. What these two men, who were great friends, did for the world must be recorded as amazingly astounding, Pasteur having accomplished what Berthelot called miracles, as is now said of the work of Berthelot himself; and it is difficult to find in the record of human events any two men who could by any possible stretch of the imagination be called the peers of these two assiduous, conscientious, modest and god-like Frenchmen.

Pasteur established the laws and rules of modern surgery, and that makes him an artist, too, for if there is any touch requiring finesse, delicacy, nerve control and discrimination it is that of the surgeon, who must handle his knife with the compound fragile forcefulness of a violinist, and who operates with the refinement of touch required of a pianist in the double piano passage work of a Chopin nocturne. But as predecessor of modern surgery he was only working out on lines that had been suggested and not on a new principle, and that was his successful establishment of the theory of preventive medicine, one of the great triumphs of latter day practice. Imagine the tremendous victory over nature's forces in discovering the law of prevention by medical treatment, by theorem just the same, just as correct as a problem in algebra decided upon and fixed in fact. And he considered the discovery of the cure of hydrophobia as a mere trivial matter, no doubt, because of the final establishment of the science of bacteriology, one of the stupendous moments in the advancement of human knowledge. To accomplish this he had to relinquish all associations, cut away from established schools, from

friendships and attachments, for he was scorned and socially exiled. But he worked in the laboratory with a microscopic kindred that could hardly be seen by the most powerful glass contact, until he saw the law established and the approval of Science brought to his very feet, making it an eternal glory. As to the many minor discoveries in chemistry, such as the filter system, etc., I am not able to repeat their list from memory, but the great work above referred to immortalized him.

Berthelot was also a man of the laboratory, although he was a life Senator and at one time a member of the Cabinet and Minister of Foreign Affairs. He is, however, distinguished as a scientist, first and foremost. He upset an ancient and modern science, the oldest probably of all, by creating, where formerly the science destroyed; in other words, before the days of Berthelot chemistry meant to analyze; he made chemistry synthetic, too—that is, creative. His exploits in the fields of organic and inorganic chemistry were practically unlimited, and, eliminating the principle of vital force, he showed that the new formation and recomposition of organic substances was assured. This led to the making of compounds representing the foods of every day life,

which, when reduced, could be used to sustain life on the globe. Under his advice the French Government granted certain lands for the propagation of crops where an incessant growth for several thousand years had exhausted the vitality, and Berthelot restored them through the application of electricity as a fertilizer. The full extent of this wonderful experiment has not yet been fully realized, although the principle has proved correct.

Not satisfied, Berthelot, who had been chief of the Commission on Explosives during the Franco-Prussian War, became the discoverer of smokeless powder, and was on the road of finding a noiseless explosive at the same time. Instead of making alcohol through the analytical system—that is, extracting it from plants, wood, etc.—Berthelot, through his synthetic law, made alcohol from compounds of carbon and hydrogen, thus creating that which in its creation proves its elements, and through this step organic chemistry was advanced to a necessary force entirely outside of its experimental

capacity. All the various essences and medical compounds and compounds required for unlimited purposes were made industrially and scientifically useful—that is, their manufacture became possible—and are now the foundations of innumerable industrial establishments the world over. He was the one who first made colors out of pitch and led the way that brought to light the coal extracts used for the alleviation of pain. Essence of mustard, acetylene gas, essence of glycerine and the albumenoid and saccharine principles at the base of organic and animal substances were all drafts from his inexhaustible account. Hydrocarbon compounds were created by him.

But can you conceive of a mind so resourceful that it places before the world in practical shape the actual products created through the laboratory by means of a process the very reverse of that upon which science had built the laboratory? Such scientific revolution is as great as when Galileo stated that the sun stands still, although that fact was there for Galileo to discover and announce. Berthelot had first to create his facts, as Pasteur did, before he could announce them. America was there for Columbus to discover, but no one had ever indicated the possibility of recomposition and formation of organic substances by making chemistry a synthetic instead of an analytic science.

Berthelot, like the encyclopedists of the 18th century, was



M. MARCELIN BERTHELOT.

an adept in every branch of learning and literature, having in his life covered the gamut of human wisdom in every direction. He was a man of absolutely universal erudition, and from the heights of poetry and philosophy down to the mechanical details entering into the manufacture of a rivet for a boiler he stood uncontradicted. As many papers here and abroad say, his death was a far greater calamity to France than the loss of the gunboat Jena, which seems nearly irretrievable, greatly endangering the position of this country as a naval power.

Berthelot stood on a high moral plane almost naturally, dealing as he was with the limitless unknown, and finding here and there the atoms out of which his science was made. He was exceedingly retiring, modest and even tempered, cheerful and replete with philosophical resource and rejoinder. Simplicity and dignity characterized his attitude, and his patriotism passed beyond the frontiers of his native country; in other words, he was a humanitarian. His name will pass down the ages together with those who lie in the Pantheon, where he was yesterday put beside Voltaire, Rousseau, Victor Hugo, Zola and Gambetta, the Government having decided that this was to be his monument, too. His wife, whose death brought about his own at the very moment when he found her dying, was buried at his side at his request. He was 80 years old.

Although this has no direct bearing on music, yet a reference to a man of Berthelot's genius can only make a paper like this more interesting than it would otherwise be. Besides, I could not resist the impulse to place this tribute on record in these pages.

BLUMENBERG.

PARIS, April 5, 1907.

SOME of the women teachers of the New York public schools, now struggling to have their salaries equal those paid to their male colleagues for the same work, will find their theories practically established among private instructors of music. With piano and singing teachers, the question of sex is rarely debated, but those seeking to improve themselves are very much concerned about the training, ability and reputation of the teacher. Any one who has had occasion to test the "learning" of the average grammar school boy and girl has learned to his sorrow that the free educational system is defective. Boys and girls spend from twenty to twenty-five hours a week in the schoolroom, and the educational period of even the poorest is about eight years—that is, from six to fourteen. The shortcomings may be due to large classes, but those who know, and know they know, believe that much of the ignorance and crudeness of our public school children is due to teachers who lack breeding and conscience. A young woman who simply seeks the position of teacher as a means of livelihood can never become an ideal pedagogue. Not many months ago THE MUSICAL COURIER engaged a young man in his eighteenth year as a stenographer and typewriter. This youth had been educated in a grammar school, and when he graduated was sent by his parents to a so called business college. In dictating a paragraph of ten lines the name of Mozart was used, and this is the way this product of the public schools and business college spelled the name of the immortal composer—Mosezatt. Later, this young man made the astonishing admission that he had never heard the name of Mozart. This occurred in the great city of New York, where millions are spent on public education.

MEMPHIS, TENN., is planning to entertain the members of the National Federation of Musical Clubs in that city next month, from May 8 to 11. The biennial meetings will be held under the auspices of the Beethoven Club, of Memphis.

AN OLD ACCOUNT.

Through the kindness of Messrs. Chappell & Co., of London, we are enabled to reproduce the oldest bill rendered by that old firm which it has been able to recover. Usually bills issued for merchandise are not seen again by the vendor, but the heirs of the person who made the purchase here referred to brought the bill back to Messrs. Chappell as a curiosity; hence it is reproduced at our suggestion after the firm had called our attention to it.

of fame and wealth end in bitter disappointment, and that, neglected and unknown, they have to face a daily struggle for mere existence. In most cases the ambitious aspirant for musical honors overrates his own resources, both physical and financial; he forgets that for success he must possess talents that will bear training, time to devote to study, and, what is too often kept out of sight, money to pay for years of instruction and practice before he can set his foot on the path to even moderate success.

P. Johnston Esq. London *Sept 14th 1818*

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<i>Gavotte de Vestris</i>	<i>.. 3. 0</i>
<i>Knapfous Sisters of Prague</i>	<i>.. 3. 0</i>
<i>Cramers Hanoverian Air</i>	<i>.. 3. 6</i>
<i>Musards Waltzes</i>	<i>.. 2. 6</i>
<i>Romberg's Overl. Duett Burrows</i>	<i>.. 4. 0</i>
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The bill, nearly 90 years old, represents the demands of the period, viz.: Kalkbrenner, now entirely forgotten; Cramer, still living in his piano etudes, and Romberg, some of whose 'cello works continue to maintain themselves. Cherubini might profitably be resurrected with his opera, "The Water Carrier," which was last produced in America about 1870, Ainsley Cook having been the tenor, although the overtures, "Medea," "Abencerages" and a few others, are appearing fugitively on programs. Ries—that Ries—is nearly lost to fame, and as to the others—well, they belong to the Grand Army of the Forgotten Great Ones.

Music, with all its vast output, brings only a few names to view that can be considered generally known. Genius is as rare in the Divine Art as it is in journalism—that is, nearly as rare.

A PROBLEM IN PEDAGOGICS.

"Overcrowded!" How often do we not hear this cry from every profession, clerical, legal, medical, journalistic, and (what concerns THE MUSICAL COURIER more) from the musical profession. Some youth or maiden sings a pretty song or plays a bit of Chopin fairly, and friends at once exclaim, "You must have your voice cultivated," "You must take lessons from So-and-So," and the hearers, flattered by such approval, listen to the advice, in nine out of ten times misplaced, only to find that their visions

The world is full of such self deluding victims to misplaced ambition, who have long ago thrown away their high ideals and sunk into impecunious obscurity. In many cases the need of earning a living compels them to discard artistic ambition, energy, patience and perseverance, till they become little else than perambulating gramophones or living barrel organs. Who is to blame for all this misery? First and foremost, the bad advice of friends, and—dare we add—of teachers. The days of cabmen with phenomenal voices, of warbling tailors, of tenor carpenters, who at one spring bound into fame, has passed. No doubt there are among all classes plenty of good voices capable of excellent training, but the change that has taken place in the musical world under the influence of the music drama calls for more than mere voice in the would-be vocalist. It demands a good declamatory style of utterance and "psychological expression," and much more is demanded. This phrase is from an article on "The Social Position of Singers and Teachers of Singing," by Dr. Bruns-Molar, which appears in Die Stimme, a Berlin journal, describing itself as the "central organ of voice training and voice hygiene." To judge by statements of this authority, the state of affairs in Berlin must be worse than with us, especially where teachers of singing are in question. There the large majority of teachers is derived from the ranks of the half

trained singers who have failed to obtain engagements, and have no other resource than to advertise themselves as teachers. Even when the singer has made a name in the concert room or opera, and attracts crowds of pupils by his reputation, he is by no means qualified to teach, but merely succeeds in enlisting recruits from the ranks of the musical proletariat. The swarm of incompetent professors will go on increasing till the public is convinced that there is a wide distinction between the professional singer and the professional teacher of singing, and that much more is required from the latter than mere vocal talent.

What is the remedy for the evil which exists in the musical world of all nations, in America as well as Germany and France, from which country also comes the cry that there are too many bad teachers who impose on the public? In France, there are advocates of a pedagogic examination by the state which shall issue certificates to teach, and the same method of reducing the evil has been proposed in Germany. Doubtless, such an official examination would have a good effect, but as Dr. Bruns-Molar asks: "Who will create such an examination committee?"

A RETROSPECT AND A QUESTION.

THE MUSICAL COURIER has told so often and so thoroughly the story of Oscar Hammerstein's conception, building, organization and successful development of the Manhattan Opera that a repetition is not necessary at this moment in connection with a hasty glance over the actual musical results accomplished. So far as the material aspects are concerned, the season which Hammerstein opened tentatively on September 3, 1906, he closed brilliantly on April 20, 1907, after making money on his costly venture and convincing New Yorkers that he gave them the best French and Italian opera ever heard in this city. The Manhattan now is a permanent institution and New York's chiefest glory in the grand opera line. Also, the metropolis has at last made the acquaintance of another operatic manager (Henry W. Savage was the first) who keeps faith with his patrons and gives them what he promises. To Hammerstein's personal energy is due the fact that he gathered together a company which has never been exceeded here for efficiency—and that, after the Metropolitan had long been advertising its casts as "the grandest in the world," Hammerstein proved to New York the prowess of singers unknown here hitherto, and whose very existence was denied by the Metropolitan in its tales of "ransacking" Europe for "the best artists money could procure." Hammerstein had the inestimable advantage of an opera house acoustically perfect, and that, of course, must be regarded to a certain extent as pure luck, but it was not pure luck that he associated with him as musical supervisor and chief conductor Cleofonte Campanini, and that together they dealt the "star" system a staggering blow by giving performances whose ensemble and general excellence alone attracted tremendous audiences. Melba was a "star," of course, but the "Aida" and "Carmen" productions, in spite of the wonderful work of the individual artists engaged, earned their sensational success by virtue of their ensemble and the admirable spirit of unity that existed between the conductor and his solo, choral and orchestral forces. Campanini covered himself with glory this season and now is an established New York favorite. Hammerstein introduced us to four great tenors—all excellent actors, too—in Bonci, Dalmores, Altchevsky and Bassi. Renaud, Sammarco and Ancona are the finest operatic baritones of our day. Melba and Calvé sustained their luminous reputations in the roles with which they have long been especially associated. Bressler-Gianoli conquered the town in her Carmen representations, and De Cisneros was no less a popular hit in the important contralto roles. Arimondi, the

overworked basso, lasted throughout the season and did noble work in every part assigned him. Other artists whose vocal and histrionic gifts assisted materially in the Manhattan's success are Donalds, Russ, Gilibert, Trentini, Pinkert and a host of others less well known but equally earnest and efficient.

Hammerstein issued a humorous statement to the press last Monday, in which he spoke jestingly of his trials and tribulations as an opera manager, but the man's modesty in no way dims New York's conviction of his superior qualities. His best eulogy is written in the record of the work done at the Manhattan this season, and his greatest encouragement to go ahead is contained in his strong boxes, which hold over \$250,000 in advance subscriptions for next season.

Amusing as is Hammerstein's press manifesto, it will cause only a smile where the daily press comments on the Manhattan Opera record are sure to create uproarious laughter. We are accustomed to have them print all sorts of unimportant musical data, with the remark that it is "herewith set down as a matter of record." Let us examine into their "record" of the Manhattan performances and try to establish the value of those "records" when some one or other hunts them up in the newspaper files in a dozen years, let us say. Here are the tabulated "records" set up and printed last Sunday by the Times, Sun, Tribune and Press:

PRESS.		
Opera.	First Performance.	Times.
"I Puritani".....	December 3.....	2
"Don Giovanni".....	December 5.....	5
"Faust".....	December 7.....	6
"Rigoletto".....	December 10.....	10
"Carmen".....	December 14.....	17
"Aida".....	December 19.....	11
"Lucia di Lammermoor".....	December 21.....	6
"Il Trovatore".....	December 28.....	6
"Traviata".....	January 2.....	3
"L'Elisir d'Amore".....	January 5.....	3
"Gli Ugonotti".....	January 18.....	5
"Il Barbiere di Siviglia".....	January 21.....	2
"La Sonnambula".....	January 25.....	3
"I Pagliacci".....	February 1.....	10
"Cavalleria Rusticana".....	February 1.....	8
"Mignon".....	February 7.....	3
"Dinorah".....	February 20.....	1
"Ballo in Maschera".....	February 27.....	2
"La Boheme".....	March 1.....	4
"Fra Diavolo".....	March 8.....	4
"La Navarraise".....	April 10.....	2
Total.....		113

TRIBUNE.		
Opera.	First Performance.	Times.
"I Puritani".....	December 3.....	2
"Rigoletto".....	December 5.....	11
"Faust".....	December 7.....	7
"Don Giovanni".....	December 12.....	4
"Carmen".....	December 14.....	19
"Aida".....	December 19.....	12
"Lucia di Lammermoor".....	December 21.....	6
"Il Trovatore".....	January 1.....	5
"La Traviata".....	January 2.....	3
"L'Elisir d'Amore".....	January 5.....	3
"Gli Ugonotti".....	January 18.....	5
"Il Barbiere di Siviglia".....	January 21.....	2
"La Sonnambula".....	January 25.....	3
"Pagliacci".....	February 1.....	10
"Cavalleria Rusticana".....	February 1.....	8
"Mignon".....	February 7.....	3
"Dinorah".....	February 20.....	1
"Un Ballo in Maschera".....	February 27.....	2
"La Boheme".....	March 1.....	4
"Fra Diavolo".....	March 8.....	4
"Marta".....	March 23.....	4
"La Navarraise".....	April 10.....	2
Total.....		120

TIMES.		
Opera.	First Performance.	Times.
"I Puritani".....	December 3.....	2
"Rigoletto".....	December 5.....	11
"Faust".....	December 7.....	7
"Don Giovanni".....	December 12.....	4
"Carmen".....	December 14.....	19
"Aida".....	December 19.....	12
"Lucia".....	December 21.....	6
"Il Trovatore".....	January 1.....	5

TIMES.		
Opera.	First Performance.	Times.
"La Traviata".....	January 2.....	4
"Elisir d'Amore".....	January 5.....	3
"Les Huguenots".....	January 18.....	5
"Il Barbiere".....	January 21.....	2
"La Sonnambula".....	January 25.....	3
"Cavalleria Rusticana".....	February 1.....	8
"Pagliacci".....	February 1.....	10
"Mignon".....	February 7.....	3
"Dinorah".....	February 20.....	1
"Ballo in Maschera".....	February 27.....	2
"La Boheme".....	March 1.....	4
"Fra Diavolo".....	March 8.....	4
"Marta".....	March 23.....	4
"La Navarraise".....	April 10.....	2
Total.....		121

SUN.		
Opera.	First Performance.	Times.
"Puritani".....	2
"Don Giovanni".....	5
"Faust".....	6
"Rigoletto".....	10
"Carmen".....	19
"Aida".....	12
"Lucia".....	5
"Il Trovatore".....	6
"L'Elisir d'Amore".....	2
"La Traviata".....	3
"Les Huguenots".....	5
"Il Barbiere".....	2
"La Sonnambula".....	3
"Pagliacci".....	10
"Cavalleria Rusticana".....	7
"Mignon".....	3
"Dinorah".....	1
"Un Ballo in Maschera".....	2
"La Boheme".....	4
"Fra Diavolo".....	4
"Marta".....	5
"La Navarraise".....	2
Total.....		119

In the first place, the Press list gives the total number of performances as 113, the Sun 119, the Times 121, the Tribune 120! They can't all be right. Is any one of them right?

The Press says that 21 operas were given, the Tribune 22, the Times 22, the Sun 22. The Press records the "Don Giovanni" première as having taken place on December 5, but the Tribune and the Times say December 12. The Press date of "Rigoletto's" première is December 10, the Times and Tribune claim that it was given on December 5; "Il Trovatore," Press, December 28, Times and Tribune, January 1. The Press makes no mention whatever of "Marta," it will be observed, which the Times and Tribune heard 4 times and the Sun 5 times! While the other papers have so far in our examination been more or less unanimous against the Press, they begin to separate on the question of the number of individual performances. For instance, the Tribune and Times record 4 performances of "Don Giovanni," while the Sun and Press note 5 each. The Sun and Press stand together on the subject of "Faust" also, for they say 6, while the Times and Tribune assert 7. The same alignment of forces may be observed in the "Rigoletto" figures, Sun and Press 10, Times and Tribune 11. On the "Carmen" question the Sun basely deserts the Press, for the ballot reads Press 17, and Times, Tribune and Sun 19 each. "Aida" again finds the Press alone with 11, as against 12 heard by the others. "Lucia" marks the happy reunion of all the press-men, for they agree on 6 as the number of representations. Peace is short lived, however, for "Trovatore" once more brings about the dual alliances, Press and Sun 6, Times and Tribune 5. New boundaries are established with "Traviata," and the Times finds itself isolated with 4, as against the triumphant Press, Tribune and Sun with 3 each. Immediately afterward the strategic positions shift again, the Sun holding out in lonely grandeur on "L'Elisir d'Amore" with 2, while the others lead with 3 each. "Huguenots," "Barber of Seville," "Sonnambula" and "Pagliacci" mark another short lived truce, as the figures show, but

"Cavalleria Rusticana" reveals restlessness on the part of the Sun, which pits 7 against the 8 of all the others. The "Marta" discrepancy was pointed out at the beginning of this calm and conscientious scrutiny.

Question: Are our esteemed friends, the aforementioned dailies, as correct in their criticisms as they are in the records given heretofore? Why should the public believe the criticisms which last year's "paralleled columns" in THE MUSICAL COURIER proved to be as rambling and widely divergent as the foregoing tables? As a matter of fact, the public esteems newspaper criticism of music—all of it—at its true worth, which is nil. The only competent critic is the public itself.

FORGOTTEN GREAT ONES.

The green and golden splendor of the new foyer in the Pittsburg Carnegie Institute Music Hall, is described as follows by the Dispatch of that city:

"For gorgeous, glittering splendor—voluptuous, almost barbaric in its brilliancy—the grand foyer of the music hall, contrasting with the white simplicity of the halls of sculpture and of architecture, will be the great showplace of the Middle West in years to come. It is estimated that the interior decoration of this huge foyer represents an outlay of at least \$200,000. The music hall was not altered in any way in the extension of the original institute, Mr. Carnegie holding that there was a certain sentiment connected with it as the scene of the first Founder's Day ceremony and the initial triumphs of the Pittsburgh Orchestra that should be respected. But in front of the old auditorium the architects planned the great foyer, which exceeds in magnificence any of the promenades of the great places of entertainment of the Old World in size and in the bold, tremendous wealth of the decorations. Beaten gold leaf replaces the brass and bronze of the ordinary showplace; the bright hues are not tinsel, but precious metal, and the dark marbles form a setting for the dazzling brilliance of the hall when illuminated by its three thousand electric lights.

This grand hall of green and gold is 60 feet wide, 125 feet long and 45 feet high. It is here that the opening reception to the guests of honor will be held on Founder's Day. The hall is surrounded by a colonnade of twenty-four columns of Grecian Tinos green marble 28 feet high, supporting a gallery which encircles the room, the gallery being connected with the balcony of the music hall. The columns have Corinthian caps in beaten gold and are surmounted by a cornice and paneled ceiling of great richness of detail. The walls surrounding the room are lined with pilasters of the same green marble, with panels of eschallion, elaborately inlaid with colored marbles. Access to this room from the outside is had through two vestibules, both lined to the ceiling with the dark Montarenti Sienna marble, the entire entrance forming a composition of the greatest richness. Here are the most elaborate fixtures in the building, chandeliers being hand chased and the gallery having a series of Venetian shields, dedicated to the great composers. Here the brilliance and gayety of architectural art reaches its climax, and here the splendor of Pittsburgh society will gather in years to come."

The names on the shields mentioned in the foregoing description are Schumann, Weber, Wagner, Chopin, Liszt, Berlioz, Grieg, MacDowell, Sullivan, Purcell, Paine, Strauss, Bach, Beethoven, Mozart, Haydn, Gluck, Schubert, Rossini, Tchaikowsky, Gounod, Brahms, Verdi, Saint-Saëns. Where are Mendelssohn, Puccini, Handel, Bruckner, Massenet, Bizet, Dvorák, Elgar, Meyerbeer, Goldmark, Rubinstein, Smetana?

In a letter to THE MUSICAL COURIER, Ricordi confirms the report that a national Italian Opera on the model of Bayreuth will be established at Venice to give performances of Italian lyric art. The productions will take place in the Venice Theater, under the management of Toscanini, musical director of La Scala. The scheme is said to be financed by American capital and backed by Giulio Ricordi, not the firm.

WAGNER WANTED ENGLISH OPERA.

To those who insist that Wagner is palatable only when performed in German, the following letter (published for the first time two weeks ago in London) is recommended for attentive perusal. It was written in answer to a communication from Emil Sander, of Melbourne, in relation to the first production of "Lohengrin" in Melbourne:

"DEAR SIR—Your letter and the news contained therein have given me much pleasure, and I cannot omit to thank you for it. May you be enabled to have my works placed before you in 'English,' for only then can they be thoroughly understood by an English speaking public. We hope to achieve this in London. We—myself and family—were much interested in the views of Melbourne which you sent me. As you propose to let us have more, I assure you that you will thereby afford us great pleasure. Kindly present my compliments to Mr. Lyster and retain in your far away world a kindly feeling for your much obliged

RICHARD WAGNER."

BAYREUTH, October 22, 1877.

Henry W. Savage, therefore, is carrying out in his English productions of Wagner an idea which that composer advocated thirty years ago. If Siam were suddenly to develop a new Verdi of the Far East, and his work was interesting enough to be performed in New York, would the audience listen to it in Siamese? If a real American opera ever eventuates and reaches the honor of a performance in Germany, in France, in St. Petersburg, in Stockholm, in Milan, will it be sung at any of those places in English? Why, then, should Italian, German and French works not be sung here in our own vernacular? And the echo answers: "Why not?"

MADAME CALVE has been engaged for the Maine festivals, to be held at Portland and Bangor in the autumn. The prima donna will sing twice in each city.

THE weekly receipts on tour for Savage's "Madam Butterfly" company exceeded those of any other traveling organization, dramatic or operatic, which left New York this winter.

THE Vienna Maennergesang Verein, which will give a number of concerts in America this spring, left the Austrian capital for Genoa last Sunday and sailed thence for New York. The Verein travelers are 300 strong.

THE Robert Schumann centenary is only three years off. The summer of the Schumann festivals, 1910, will be a great one in the United States as well as the Old World. Robert Schumann was born at Zwickau on June 8, 1810, and his tragic death occurred at Emden, July 29, 1856.

It is reported that Heinrich Conried's private residence in this city is for sale, and that he is seeking a house near Vienna as a permanent domicile for the future. Some knowing persons are interpreting the rumors to mean that Conried is on the point of deserting New York and his management of the Metropolitan. In this case, as in many others, probably the wish is father to the thought.

SOME of the things that were promised last fall in the prospectus of the Metropolitan and didn't come off were Rita Fornia, Luisa Tetrazini, Berta Morena, Emmy Destinn, Milka Ternina, Hermine Bosetti, Thila Plaichinger, "Meistersinger," "The Flying Dutchman," "Fidelio," "Die Puppenfee," "Coppelia," "Adriana Lecouvreur," "I Puritani," "Fra Diavolo," "La Sonnambula," "La Favorita," "Les Huguenots," "Don Giovanni," "The Magic Flute," "The Marriage of Figaro," "La Gioconda," "Barber of Seville," "The Bartered Bride" and "Un Ballo in Maschera." Quite a long list when viewed in the proper perspective at this time.

NOTICE TO ARTISTS.

Musical people in Europe who are approached by American traveling agents with the suggestion or request for money to exploit them in America in advance of their appearance in concert, or otherwise, are advised to enter into such agreement only when the agent is willing to or capable of giving them as security the endorsement of a European or American bank or banking house. No doubt the traveling agents will be most willing to do this, as they are always sure of the success of the musicians or singers from whom they demand the money in advance, for otherwise they would not approach them with the proposition for America. Whenever these agents, therefore, are ready to go to the bank or banking house and get it to guarantee the amount, the musician, singer or instrumentalist or composer can safely pay them the sum demanded for American exploitation. The guarantee of the bank is recommended merely as an ordinary business proposition, for otherwise the agents might claim that the money paid was insufficient and some more must be paid before the artist can go to America. Therefore, to make sure that you are going, secure the guarantee of the bank before you pay any money to the agents.

THE dress of Salome caused the postponement of the production of Strauss' work at Buda Pesth lately. The stage manager had nearly finished all his arrangements with the director when the former said that Salome's costume must be as free as possible, that such freedom had shocked nobody in Germany, and was a tradition to be observed. The director unfortunately happened to be the husband of the lady who was to impersonate Salome, and after reflection he said: "You are quite right, sir, only you forget that the German Salome has tradition; mine has a husband." The manager has not been seen since.

A DINNER for Moriz Rosenthal was given at Lüchow's restaurant on Monday evening by a number of his friends and admirers in this city. At the head of the handsomely decorated board sat Joseffy, Rosenthal and August Fraemcke, and some of the other participants were Julius Lorenz, Henry Wolfsohn, Max Spicker, Leopold Winkler, Dr. Breitenfeld, B. Schaad, Francis L. Young, Rubin Goldmark, Carl Fiqué, Ludwig Zeisler, Josef Muetter, Louis Diamond, Albert von Doenhoff, Carl Hauser, etc. Speeches, toasts and the brilliant repartee of the guest of honor made the evening an uncommonly enjoyable one, and the symphony of sunrise was in its beginning when the gathering finally broke up.

THE London Daily Telegraph of March 30 says:

In view of the approach of the season for musical examinations, THE NEW YORK MUSICAL COURIER, in a happily inspired burst of humor, asks what earthly good it can possibly do any student to have to answer some such conundrum as: "Name an inversion of a secondary seventh," or, "Should minor music be written at night?" And as an improvement upon old fashioned methods, the writer goes on to tabulate a list of questions which might be put by examiners with advantage. The gaiety of nations demands that some of these should be quoted. Here, then, are a few gems. (A list of some of the jesting questions proposed by THE MUSICAL COURIER is given by the Telegraph in connection with its complimentary paragraph.)

DRAMAS of which Beethoven is the hero are not rare. Without going far back we have: "Beethoven," drama in five acts, by Pietro Cossa, Milan, 1872; "Beethoven, picture from life, with music, songs and dancing," by Herman Schmid, Gera, 1873; "Beethoven," by Henri Bohrmann Rieger, drama in four acts, Vienna, 1901; "Beethoven and his Nephew," prologue and two acts, by H. Heilmann, Brunswick, 1903. The latest is "Beethoven," by Walter Schinz, of Neufchatel. It consists of five acts, entitled Gioletta, Therese, Solitude, Frere Jean and Finis. Among the characters are Bee-

thoven himself and Goethe. In the first act he listens to a distant performance of the larghetto of the second symphony. Enter Breuning, who tells him that the lady to whom he dedicated the sonata in C sharp minor is going to be married. In act two, Therese of Brunswick, to whom Beethoven dedicated the sonata in F sharp, is introduced, and Breuning cries: "The man is mad." In the third act there is a tender dialogue between Beethoven and Therese, and some partisans of Rossini's music appear. In the fourth act, the meeting with Goethe takes place; in the fifth, Beethoven hears that his last concert did not leave any profit. It is a comfort to know that the piece was a dismal failure at its recent première.

MORIZ ROSENTHAL is to sail for Europe on the Amerika tomorrow (Thursday, April 25), after a signally successful tour of seventy-one concerts given in this country since last November. Rosenthal demonstrated superbly his undiminished gifts as one of the grandest piano interpreters America has ever heard, and it will be a source of gratification to music lovers everywhere in this land to know that the Weber piano firm has re-engaged Rosenthal for another American tour in 1908-9. Although the details of such contracts are usually hermetically guarded secrets, it has leaked out along the Rialto that the arrangement entered into between Rosenthal and the Weber house calls for eighty concerts at \$1,000 each—that is, Rosenthal will be paid \$80,000, the largest sum ever guaranteed to a pianist. Rubinstein received, all told, \$45,000 for his famous American tour and played 213 concerts.

SIR EDWARD ELGAR sailed for Europe last week on the Campania. While here he led his "Apostles" and "The Kingdom" in New York, and in Pittsburgh he conducted two performances of his "Variations." Asked before leaving about the report that he had criticised adversely the works of American composers, Sir Edward said: "I have too many good friends among American composers to care to discuss their work." That leaves much to be inferred. If they were not Elgar's friends, he would discuss their works, then? And if he thinks them good and their composers are his friends, why does he not leave a word of praise behind him? American composers—friends of Elgar—have spoken flatteringly of his work. Were they sincere or only trying to be kindly? This thing of asking one writer of music about the work of another always is more or less of a ticklish job. One has but to remember Brahms' opinion of Rubinstein (and vice versa), Tschaiakowsky's of Wagner, Wagner's of Meyerbeer, Meyerbeer's of Rossini, Elgar's of Richard Strauss, etc.

UNDER the auspices of the women's committee of the Philadelphia Orchestra a fund is being raised for the purpose of erecting a suitable monument to mark Mr. Scheel's grave at West Laurel Hill Cemetery (Philadelphia) and to place in the Academy of Music a bronze memorial tablet embodying a bas relief portrait of Mr. Scheel. It is hoped by the committee also that after realizing their chief aims there will still remain a sufficient sum for the establishment in Mr. Scheel's name of some project in the musical life of Philadelphia which would have had Mr. Scheel's sympathy and interest. Contributions large and small are solicited and may be sent to the treasurer, Mrs. Alfred Reginald Allen, 111 South Twenty-first street, Philadelphia, marked "For the Fritz Scheel Memorial Fund," or may be sent to the business offices of the Philadelphia Orchestra, Room 1313 Pennsylvania Building, 1520 Chestnut street, Philadelphia. This is a most worthy undertaking, and one that should have the assistance of every American musician and music lover, for in aiding Philadelphia Fritz Scheel aided music everywhere in this country. As the memorial

J. SAUNDERS GORDON
TOUR DIRECTION
139 West 47th Street
New York

SEASON 1907-08

MR. JOHN CORT
PRESENTS

Calve...

N. Y. Apr. 20, 1907.

Mr. Louis Blumenberg,
St. James Bldg.,
City.

Dear Mr. Blumenberg:-

Will you kindly place on file my order for the next issue of your "American Musical Directory" and, if possible, let me have one of the first copies to be issued. In consideration of the very thorough and complete details comprising this work, I wish to compliment you for the excellent service it renders to both the public and impresario.

In guiding the greater part of my operations for the forthcoming tour of Calve by your Directory, I have been able to secure better results for the proper booking of this big concert tour than anything else has ever before provided.

Yours very truly,

J. Saunders Gordon

A Letter from Madame Calve's Manager to the American Musical Directory.

resolution passed by the women's committee of the Philadelphia Orchestra says: "By the force of his gifts and labors he made for himself a lasting place in the hearts of our people, and died, nine years later, honored and beloved by thousands whose ears he had opened to the soul of music, whose hearts he had touched with the glory of sound. The Philadelphia Orchestra, of which he was the first conductor, stands as the result of his devoted work, a monument to his exhausting service. Under his leadership it developed in seven short years from crude beginnings to a marvelously vibrant and responsive instrument, a just source of pride to the city which it represents."

Donalda and Seveilhac Recital in Montreal.

(By Telegraph to THE MUSICAL COURIER.)

MONTREAL, QUE., April 23, 1907.

Donalda, in conjunction with her husband, Seveilhac. The concert in aid of the two principal hospitals was an unqualified success. Madame Donalda was called out a dozen times, was compelled to give several encores, and presented with several handsome bouquets, as well as an address. The audience was tremendously large.

H. B. C.

European Notes.

The Mozart C minor mass will be sung in the Aula Academica, at Salzburg, Austria, on July 21. The vocal soloists are Lilli Lehmann, Laura Hilgerman, Richard Mayer, and Albert Reitter.

Kubelik played a series of concerts recently at the San Carlo Theater, Lisbon.

Giordano's new opera (without chorus), "Marcella," will be produced for the first time in the middle of November at La Scala, Milan.

A Bach memorial tablet has been placed in the new church of Arnstadt, with the inscription, "To the glory

of God, John Seb. Bach officiated here as organist, 1703-1707."

"Die alte Märe," an opera in four acts, music by Ladislaus Zelewski, was performed for the first time last month at Lemberg with good success.

Manhattan Opera Singers Sail.

Six of the Manhattan opera singers sailed for Europe yesterday on the steamship Kron Prinz Wilhelm. Oscar Hammerstein sent many floral pieces to his departing singers, and a crowd of friends gathered on the pier to shower bouquets on their idols.

Those who sailed were Mario Ancona, Amedeo Bassi, Count F. G. de Cisneros, Countess Eleonora de Cisneros, Charles Dalmores and Regina Pinkert.

Frau Knote Dead in Munich.

Nellie Corning Knote, wife of Heinrich Knote, tenor of the Royal Opera in Munich, and formerly a member of the Metropolitan Opera House Company, died in Munich, Monday, April 22. Frau Knote was an American, the daughter of Rev. James Leonard Corning, formerly of Brooklyn. The Knotes had one son, fourteen years old.

Willy Hess Resigns.

Willy Hess, the concertmaster of the Boston Symphony Orchestra, has resigned his position, the resignation to take effect at the close of this season. He will be succeeded by Carl Wendling, now concertmaster at the Stuttgart Opera. Hess' reason for resigning is need of rest. He has been in Boston three years and worked very hard while there.

BLOOMINGTON, ILL.—An idea of the high class music heard at the Second Presbyterian Church, under the direction of Lucius Ward Ades, formerly of Chicago, may be understood from reading over one of the recent programs: Overture to "The Seasons" (Haydn), "Gloria" from "Twelfth Mass" (Mozart), selections from "The Messiah," "The Creation" and "The Seasons." Mrs. James Reeder is the organist, while Mr. Ades is the musical director and solo tenor.

BOSTON.

HOTEL NOTTINGHAM.
BOSTON, Mass., April 20, 1907.

The Cecilia Sings in Honor of B. J. Lang.

A beautiful compliment was paid Boston's musical benefactor, B. J. Lang, when the Cecilia Society, promoted and fostered to its present dignity by this man for the past thirty-one seasons, sang in his honor and for the benefit of the Industrial School for Crippled and Deformed Children Pierre's "Children's Crusade." The singers were the same who sang in the first production of this work some weeks since in Symphony Hall, at the regular Cecilia concert, and were as follows: Mrs. Cabot Morse, Edith Chapman Gould, Clara Jackson, Josephine Knight, Laura Eaton, Josephine Martin, Adelaide Griggs, Frank Ormsby, Leverett B. Merrill and Earl Cartwright. As Mr. Lang's closing note in the program book says: "This closes an epoch in the Cecilia's history; and it is good that there is no sadness of farewell, but only in changed relationships, a looking forward together to a bright future."

A Successful Municipal Venture.

The initial concert of a new endeavor on the part of the City of Chelsea proved to be an unprecedented success, "Faust" being the work performed, and more than 1,500 people listening to it. The Boston Festival Orchestra was in attendance, and Chelsea's musical organization, the Mendelssohn Club, of a hundred voices, sang the choruses; Osburne McConathy, supervisor of music in the public schools and organizer of the Mendelssohn Club, was the director. The music commission was created by the Chelsea aldermen on the recommendation of Mayor Willard, and has proved so successful that it is stated subsequent entertainments, under the auspices of the commission, will follow, some of which will be entirely free to the public, while only a nominal fee will be charged for others. Josephine Knight, Florence Mulford, Edward P. Johnson, J. Humbird Duffey, and Julian Walker were the soloists.

Recital by Ruth Lavers at Steinert Hall.

What will prove a unique and at the same time an interesting event in a musical way is the coming recital on Saturday afternoon, at Steinert Hall, to be given by a little Faellen School girl who has already charmed Boston with her "system" of bringing an unusual amount of intelligent and pleasing music from the keyboard. Ruth Lavers is not abnormal because of her musical gifts and precocity in expressing them. She is a perfectly healthy child, but is, after all, a wonder in technic and memory.

Maud Powell with the Boston Symphony.

After six years of absence, Maud Powell reappeared in Boston with the Symphony Orchestra at its Friday rehearsal and Saturday evening concert. Symphony Hall

was filled with her old admirers to listen to a remarkable performance of Sibelius' concerto for violin. The remainder of the program included Grieg's overture, "Im Herbst" (first time), J. K. Paine's prelude to "The Birds" of Aristophanes, and Debussy's "La Mer." The difficulties of the concerto were easily overcome by Miss Powell. Her prodigious technic showed her in a new light and re-established her undeniable virtuosity. Her individual depths were evidently probed, for the Sibelius work exacted a sort of new eloquence and brilliance. The artist seemed to meet every possible demand of the imaginative and intellectual sides of this tremendous composition, so as to dazzle her audience.

Carl Sobeski's Pupils' Recital.

Probably the triumphant evening of all combined recitals given by the Sobeski pupils took place on the 18th, when a dozen young men and women sang for an audience of friends and patrons. It was generally remarked that there was not a poor voice to be heard, although no one of these young singers had taken over twenty lessons, this being the recital by the first year pupils. The most effective work of any was that of Mrs. A. H. Williams, Emily Briggs and Corona Turcotte, whose range, volume, beauty of tone and general handling of songs showed great promise and certainly placed Mr. Sobeski as a most successful teacher. The program was enjoyable and included "Little Boy Blue," Nevin; "My Dearest Heart," Sullivan; "Sing, Sweet Bird," Ganz; vocal waltz, "L'Estasi," Arditti; "Oh, Dry Those Tears," Del Riego; aria, "Plus Grand dans son Obscurite," Gounod; "Good Bye," Tosti; vocal waltz, "Dream of Home," Arditti; "Fagelus Visa," Soderberg; "My Dreams," Tosti; "Drink to Me Only With Thine Eyes," Old English, and "Out on the Deep," Loch. Mr. Sobeski gave great pleasure by singing, at the request of many, an old French song, and as an encore his own recent composition, "Reconciliation."

Wilhelm Heinrich's Recital.

Wilhelm Heinrich gave a song program in Chickering Hall on Friday evening, with Benjamin Whelpley at the piano. Other singers were: Anna Monteith, mezzo-contralto; Emily Wardwell, lyric soprano; Heinrich Schurmann, tenor, with Dr. Kelterborn, accompanist. Many of the Whelpley songs were sung by Mr. Heinrich in a pleasing way. "The Nightingale Has a Lyre of Gold" is well known for its general beauty of construction. It is a question if Mr. Whelpley was in his best vein when some of the "Maud" songs were written. However, Mr. Heinrich gave them well, and was enthusiastically received by his audience. Miss Wardwell, a pupil, sang several operatic airs. Her voice promises well for a future, but she is apparently very young and does not sing with serious interest, nor does she regard her art as art. She seems to take it for granted that every one can sing. Her voice is of a pure lyric quality, and was very effective purely as

voice in many instances. Mr. Schurmann, another pupil, has a tenor voice of exceptional quality, but has not yet studied sufficiently to give the difficult songs he did the musical feeling which experience bestows.

Olive Green, a promising pupil of Eben Bailey's, has been studying various scores with a view to grand opera. Mrs. Green possesses a soprano voice of remarkable beauty and brilliance.

RICHARD STRAUSS: A COMPARISON.

BY WILSON G. SMITH.

The history of art is the same as that of the individual. Science tells us that every seven years a man renews himself physically. The process of art regeneration is longer but just as certain. It is as silent and secret as the up-building and uplifting of coral reefs in Southern seas. By a similar process a new art theory is born in some far seeing brain, and like the coral reef raises its head above the calm sea of tradition and conservative precedent. The sunlight of inspiration shines upon it, and the waves lap it peacefully and contentedly. But it rears its head still further, and offers resistance to the toying waters. The waves recede and again rush up to overcome the impertinent resistance to their time honored sway. The water fumes and frets, and flotsam and jetsam are gathered in the eddying flood and hurled impotently to down the disturber of old ocean's placidity. Finally the sky is darkened, and the elemental forces unite to destroy the arrogant usurper of the ocean's domain. The waves dash furiously, the wind howls with demoniacal passion, and elemental hades is turned loose upon the interpolator. The tempest of fury is followed by an interval of calm and readjusted repose. What of the coral reef? Down deep in the ocean's depth it has reared itself upon foundations solid as adamant. It survives the storm of opposition and becomes a part of nature's equipment. It grows apace, expands and finally becomes the home of verdure and foliage. The birds of the air find on it a home, and the air vibrates with song. In due course of time it becomes known among men, and the marine chart assigns it a location. It is accepted as the product of the traditional workings of nature, and is placed in the category of man's essentials. Man has found that it is good, and the buffeting waves of opposition assail it in vain. From being purely elemental it becomes civilized. Man accepts it as a habitation and lives upon it.

What is all of this about you ask? Simply this; it is a similitude to show the position occupied by revolutionary genius in the working out of art problems and history. Let me mention a few who have survived the stress and storms of opposition, condemnation and even malignance. Beethoven, Schumann, Brahms, Chopin and Wagner. These are coral reefs in musical art. They lifted their heads above the sea of tradition and conservatism, and we who live after the waves of controversy and would be annihilation have receded have crowned them with laurel. They have been charted upon the map of progressive art, and beacon lights of inspiration built upon their works illumine the sea of creative art. So, then, does the history of art repeat the story of nature.

I now arrive at the submerged pith of my story. In very recent years a newly discovered reef has arisen, and the waves of opposition are even now battling to annihilate it. It has become important enough to be charted. The flotsam and jetsam of both praise and contumely have been hurled against it, but it still survives and carries its head proudly. There is singing among its branches. Some say 'tis the melody of inspiration; others call it the raucous cacophony of the mad house. Which is it? This can only be determined when the wrathful sea of controversy has again assumed the placidity of calm analysis and sane judgment. At present the waters are too turbid, and the whirlpools too violent. One thing is certain, this modern reef is still on the chart of contemporary musical navigation. Already the beacon light has been lighted. For some it shines resplendent. Will it illumine posterity? Time and not disputation will determine. This modern coral reef is Richard Strauss.



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I have known many artists in my life, many soloists, but the true musician-artist I can count on the fingers of one hand; d'Albert, Ysaie, Paderewski—to these names I now add Miss Goodson.—Arthur Nikisch.

In Miss Goodson the technical and interpretative qualities are balanced to an uncommon degree.—Boston Transcript.

From the very first phrase the performance was full of authority. There was a remarkable breadth and a display of wrist action such as rivaled d'Albert himself. The wildest applause and recall after recall followed.—Boston Daily Advertiser.

Her performance was one of rare brilliance. She was recalled again and again.—Boston Herald.

Dr. Muck smiled as though he enjoyed the tributes of appreciation bestowed upon the English visitor.—Boston Globe.

She has a technic at her command which obeys her sovereign will as if it were a matter of course.—General Anzeiger, Dusseldorf.

Throughout her performance of Schumann she showed a fine sense of tone color and artistic taste.—Leipziger Neueste Nachrichten.

THE MASON AND HAMLIN PIANO AT ALL GOODSON CONCERTS.

In everything there was revealed a highly developed and remarkable technical power combined with healthy musical feeling and finely educated taste.—Musikalisches Wochenblatt.

She has a rare power of emotional expression which never degenerates into affectation.—London Times.

Miss Goodson is a young artist of remarkable temperament and her playing of Beethoven's great sonata in A flat was an astonishing performance.—MUSICAL COURIER.

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ALEXANDER AND MRS. PETSCHNIKOFF WIN TRIUMPHS ON TOUR.

Throughout their Western tour, Mr. and Mrs. Alexander Petschnikoff have been warmly received by both public and press. Some idea of their popularity may be gathered by the critiques accorded them in Cincinnati, Ohio; Fort Wayne, Ind., and Louisville, Ky., which are as follows:

MR. AND MRS. PETSCHNIKOFF

WITH CINCINNATI SYMPHONY ORCHESTRA, PLAYING THE BACH DOUBLE CONCERTO, AND THE LOVELY MOZART DOUBLE CONCERTO FOR VIOLA AND VIOLIN—TRIUMPHS AND OVATIONS FOR THE TWO SPLENDID ARTISTS.

M. and Mme. Petschnikoff were the soloists, and lovers of the classics must have reveled in their refined interpretation of Bach's concerto. After hearing the lovely adagio, one of Bach's most spirited examples of two-part writing, one marvels that more such compositions are not on hand, for the effect of these two violins was much like two perfectly trained voices. The Mozart concerto, for violin and viola, was another example of the really remarkable ensemble which these two artists have perfected.—Cincinnati Post, March 9, 1907.

In addition to these features of novelty, perhaps it was still of rarer musical enjoyment to hear two violinists—husband and wife—as dual soloists in two concertos. Alexander Petschnikoff, the great Russian violinist, was not a new quantity, having been heard here about six seasons ago. Since that time he gained to himself a life and art partner, and they appeared for the first time together before a Cincinnati audience. The Bach concerto, D minor, for two violins, which was given first, is a work of great depth and exacting requirement. Its interpretation fits beautifully into the character of the composition.

Alexander and Mme. Petschnikoff played it together with admirable unity and wonderful ensemble. Liquid purity of tone and perfect assimilation were never in doubt. The delicacy and the repose of the largo were exquisite—each phrase was invested with meaning. Rhythmic clarity declared itself in every period—in the difficult developments of the allegro also. In the Mozart concerto the violinists found a grateful task. Its beauty under the magic touch of the performers seemed to increase from step to step to the final notes of the presto. One forgot the supreme art of the soloists in the work of Mozart's genius, which they succeeded in investing with new interest and charm. That is the highest praise that can be given to executants, and they deserved it. Mr. Petschnikoff's tone showed more breadth and intensity than that of his partner, but the combination was delightfully congenial—feminine delicacy with manhood's strength. Both soloists were overwhelmed with applause, but no encore was given on account of the taxing length of the two orchestral numbers.—The Cincinnati Enquirer, March 9, 1907.

ALEXANDER PETSCHNIKOFF AT THE MAJESTIC UNDER AUSPICES OF MORNING MUSICAL.

Not often in a life time is one privileged to hear such soul music as fell from the inspired instrument—so it seemed—of Alexander Petschnikoff last evening. The celestial notes fell like showers of pearls from the master's violin, and were a revelation of poetry and fire. Never for one moment did the artist protrude his personality; there were no tricks, no harlatanism—always the music, the created beauty—not the creator. Yet underneath it all was the master, laying his soul bare and touching an answering chord in the hearts of his audience. Beauty such as Petschnikoff produces is positive pain, and a heavenly pleasure.

His dignity, poise and reserve of bearing only serve to intensify the emotion of his art, and all that has been said about his tone is less than half enough to express the refinement, the depth of it all. In Wieniawski, in Bach, it is always the same—the hidden voice that we hear, the visionary sight of the composer.

The "Cavatine" was given with such witchery, such grace, and the violinist's own composition was a revelation, not only in music but in technique. Many found tears in their eyes at the close of "La Cygne," by Saint-Saëns, given as an encore. To say that Alexander Petschnikoff received great applause would be to use mere words, and what are they? But to say that Alexander Petschnikoff touched the hearts of his listeners and made them throb and grow larger with strong thought and noble impulse—to say that he entered into the being of each one in the audience and never will be forgotten—that is the voice of truth.—Fort Wayne Journal-Gazette, February 20, 1907.

PETSCHNIKOFF AT THE WOMAN'S CLUB.

Alexander Petschnikoff impressed a large audience at the Woman's Club last evening by the virility and the dramatic force of his violin playing quite as deeply as by the skill of it. In fact, it is his virility and dramatic coloring that make his work distinctive. From the subdued passages to the mighty climaxes, he imbues his tones with these qualities. Hence there is more in his playing than mere nimbleness of fingering and smoothness of tone. There is power. It is rare that one finds a violinist thus peculiarly and richly gifted. Technique may be desirable, but power gives technique greatness. His power is Petschnikoff's prize possession.

It is needless to add that Petschnikoff justified his fame by his superb presentation of last evening's program. He played the "Kreutzer Sonata" with a spontaneity, brilliance of execution and scholarship that revealed finely the wonders of that master composition. The melancholy of the andante movement was poignant as interpreted by him. In the Vieuxtemps' fantasia appassionata he drew from his violin tones that sang—sang eloquently and with warmth. For an exhibition of his technical possibilities he gave a chaconne by the mathematical Bach—for violin alone—and he proved his great skill by triumphing over almost unsurmountable harmonics and arpeggios, and he showed in this elaborate and scientific work the same dramatic instinct which enriched the other numbers. Therefore, he gave unwonted vitality to musical mathematics.

In "La Cygne" he evinced a delicacy of feeling and plaintive grace that were almost tearful. The "Danse Russe," by himself, a bizarre and barbaric composition in quick, rhythmic measures, was

interrupted by the sudden break of a string, but he resumed and completed a concert which won the complete, unstinted favor of a demonstrative audience.—The Courier Journal, Louisville, March 2, 1907.

Chicago's Criticisms on Spry's Piano Recital.

The following criticisms from the Chicago papers refer to Walter Spry's recent piano recital in that city:

Walter Spry gave his annual Chicago recital yesterday in Music Hall, and was listened to by an audience of good proportion and of appreciative disposition. Thorough musicianship, excellent interpretative taste, and enjoyable technical clarity characterized all



WALTER SPRY.

that Mr. Spry did. It is music making in which the spirit and intent of the composer receive intelligent, reverent and genuine consideration, and in which the technical medium is sufficient, both in quantity and clarity, to give that spirit and intent interpretation that is lucid, effective and beautiful. Playing that has the composition itself rather than the exploiting of personal abilities as the reason and end of its existence. The playing of the musician, sincere and well equipped.—Chicago Tribune.

The D flat study was splendidly played. Technically it was faultless; tonally it was satisfying, and musically it was convincing. Similar success rewarded him in the "Faust" transcription, and the familiar A flat impromptu of Chopin. There was much in Mr. Spry's program that called for sincere commendation, for he is an earnest and ambitious musician.—Inter Ocean.

Walter Spry presented an attractive program which was sufficiently varied to bring out the player's best points to notice, and Mr. Spry gave a good account of himself. A carillon, from the studies for transcendental technique, by Lisounow, which closed the group, introduced some bold effects which the composer has handled cleverly.—Record-Herald.

He is a fine pianist, with fingers able to interpret what he wishes to say. He gave an excellent interpretation of the Beethoven sonata, op. 78, the difficult carillon, by Lisounow, and smaller pieces, including two agreeable and graceful compositions of his own.—Chicago Examiner.

Walter Spry has disproved that a pianist should not be without honor save in his own country, and entertained a critical audience yesterday afternoon in Music Hall, with a display of versatility and virtuosity that was decidedly acceptable. As a student of Leschetizky, and other exemplars of piano music, Mr. Spry has proved himself apt, but what is more, original, impressing by his mental vision as well as by technical equipment. His original compositions were charming bits, although they gave but a glimpse of his excursions in the field of composition.—Daily News.

The pleasure that comes from the hearing of good piano playing, Walter Spry gave to the audience that gathered to listen to his annual recital given yesterday in Music Hall. The art that was put forward by the concert giver was distinguished for many estimable qualities. It disclosed technical ability which was adequate to meet every demand made upon it by the works performed. There was demonstrated, also, a sympathetic touch and a not less sympathetic understanding of the poetic qualities of the music. The recital was brought to its conclusion by a brilliant performance of Liszt's transcription of the waltz from Gounod's "Faust."—Chicago Evening Post.

Rosenthal.

(From the Tacoma New Herald.)

A touch so fine 'tis not contact of hands material,
But only that with grace divine, a floating aerial,
Electric, charged with music sweet, they hovered o'er the keys.

(As when a cloud with shadows fleet that covered o'er the seas

Reflected in a rippling path bright forms ethereal.)

So mirrored are sweet choruses of zephyrs, little winds,
Soft breezes lay as by rose leaves stirred or butterflies' gauze wings

Blow lightly from his fingers as by magic they drift by.

And elfin-horns from childhood far call back a melody.

As dewdrops round the gentle sound mysteriously distill,
From air incorporate and clear are gathered pearly rills,
And thought's quintessence flows in tones that shape with sparkling trills;

His glancing hands in mystic incantation

Weave glitterings webs of eerie fascination.

All opalescent shimmering of faint shades,

To tired minds a sensuous ministration—

A miraged, waving glimpse of fairy glades.

Anon in awful torrents roars the sound,
His hands like mighty flails rise and descend,
And "Alla Turca" comes, relentless horde,
In ringing clamor scourge with fire and sword.
'Tis done, and from five thousand eager hands
A clapping tears the breathless silence white,
Like toneless rip of cloth, zip of a lasso light,
Whose last flick blooms in tone, for he has tossed
The "Minute Waltz" in thirds ere it is known,
A trick, a bauble, worth a monarch's throne.
With ease such as is given us in dreams
Whereby we float o'er mountains and crevasses,
He takes no thought, but weightless, dauntless seems,
He miracles as nothing lightly deems,
And with no care the impossible compasses.

Yet pride of rapid fingering is not all,
For when to glorious Schumann's page he turns
He is a glass through which the genius burns.
Achievement high, stupendous, wonderful,
The lives he lives in the great "Carnaval!"
This child-man, wizard, soft-loud, warm-cold Rosenthal!

—ELIZABETH L. BOGLE.

Adele Fabiani's Philadelphia Recital.

Adele Fabiani, a Philadelphia singer, will give a concert at Griffith Hall, in that city, Tuesday evening, April 30, assisted by Henry Gruhler, pianist, and Vladimir



ADELE FABIANI.

Dubinsky, cellist. Madame Fabiani is an artist of much charm. The program will be as follows:

Polonaise, E. major	.....	Liszt
Feldeinsamkeit	.....	Brahms
Ich trage meine Minne	.....	Strauss
Frueblingszeit	.....	Becker
Cantabile	.....	Cui
Chanson Triste	.....	Tschaikowsky
Aria, Le Cid, Pleurez! pleurez! mes yeux!	.....	Massenet
Sans toi	.....	d'Hardelot
Au Printemps	.....	Gounod
Etude	.....	Chopin
Nocturne	.....	Liszt
Valse	.....	Mozzkowski
Pregiera, Tosca	.....	Puccini
Cavatina, Il Barbiere di Siviglia	.....	Rossini
Canzone di Musette, La Boheme	.....	Leoncavallo
Chanson Napolitain	.....	Cassella
Night Cello Obligato	.....	Ronald
The Way of June	.....	Willeby
My Heart	.....	Randegger, Jr.
May Morning	.....	Manney

Stars Sing and Play for the MacDowell Fund.

Eleanor de Cisneros, of the Manhattan Opera House Company; Susan Metcalfe, Mario Sammarco, also of the Manhattan Opera House Company; Jefferson Egan, Whitney Tew and C. de Macchi united in a concert Monday afternoon, given at the Waldorf-Astoria, for the benefit of the MacDowell Fund. The concert was under the auspices of the National Opera Company, of which C. de Macchi is the president and director. Mr. de Macchi opened the program with a piano number, "Pages Affectueuses," by Vanzo. Mr. Egan sang an aria from "La Boheme," and Madame de Cisneros one from "The Huguenots." Signor Sammarco sang two songs by Magdalen S. Warden, with the composer at the piano, and the "Cavatina," from "The Barber of Seville." Mr. Tew gave a group of songs by Liza Lehmann, MacDowell and Henrion. The concert closed with a duet from "La Favorita," by Madame de Cisneros and Signor Sammarco.

CHICAGO.

CHICAGO, Ill., April 20, 1907.

The Theodore Thomas Orchestra was heard in the last two concerts of the season on April 19-20, an occasion for one of those delightful popular programs that Conductor Stock is past master in preparing. Opening with Goldmark's overture, "In Springtime," a beautifully delivered number, the following composers were represented: Tchaikowsky, "Elegie" and "Walzer," from "Serenade" (op. 48); Berlioz, march, "Marocaine"; Massenet, "Scene Religieuse," from suite, "Les Erinnyes," cello obligato by Bruno Steindel; Mendelssohn, "Spring Song"; Glazounow, "Valse De Concert," No. 1 (op. 47), and the perennial "Tannhäuser" overture, by Wagner. It is interesting to note the many novelties brought out this season under the baton of Conductor Stock, and the many "first performances." They were as follows: Balakirew, symphony in C major; Bach, prelude and fugue in E minor (for organ) solo; Wilhelm Middelschulte; Block, "Triptyque Symphonique"; "Odysseus' Embarkation and Shipwreck" (op. 6, No. 1), by Boeche; Busoni, "Lustspiel" overture (op. 38); Converse, orchestral fantasy, "The Mystic Trumpeter" (op. 19); Debussy, prelude to "The Afternoon of a Faun"; Dubois, fantasia for harp and orchestra, Enrico Tramonti, soloist; selections from Gilson's "La Mer"; Liszt's twelfth rhapsody; Mahler's fifth symphony; Moszkowski's concerto for piano, Fannie Bloomfield-Zeisler, soloist; Nicode, "Jubilee March"; symphony No. 1 (op. 7), by Nielsen; Georg Schumann's "Serenade" (op. 34); the Sibelius concerto for violin, Maud Powell, soloist; the "Konzert Etude" for string quartet, by Sinigaglia; the Strauss concerto for violin, Hugo Heermann, soloist; Suk "Scherzo Fantastique" (op. 25), and excerpts from Wagner's "Tristan and Isolde," Galski, soloist.

Hugo Heermann, who was the soloist at these last two concerts, played the Strauss concerto in D minor, op. 8. Mr. Heermann, one of the noted international virtuosi who have been heard with orchestra this season, played this early Strauss creation in a manner to charm and interest one of the biggest audiences of the year. Mr. Heermann's masterly interpretations of the literature of the violin are always a source of artistic gratification.

Madame Schumann-Heink, who appeared in recital at Orchestra Hall this afternoon, was accorded an ovation which was richly deserved. Schumann-Heink's art, which is art that conceals art, was exemplified in a program of some of the choicest offerings in all song literature. In German lieder this superb artist has no peer, and the conceptions offered were the acme of artistic perfection. In splendid voice this consummate artist gave one of the most enjoyable song recitals of the season.

The Chicago String Quartet gave the last concert of this season's series at Orchestra Hall Foyer, on April 20. The quartet had the assistance of Fannie Bloomfield-Zeisler in the Dvorak quintet, for piano, two violins, viola and cello.

This number, one of the most attractive of quintets and requiring a veritable virtuoso in the pianist, was played with the greatest of finish and brilliancy. Another interesting number was the variations for quartet by Mr. Stock, in which number the composer played the viola part. This classic and scholarly composition was a feature of this last program and was received with much applause by the audience.

F. Wight Neumann, announces as the last concert of the season under his management a farewell piano recital, by Rudolph Ganz, for Sunday afternoon, April 28, at Music Hall. To make this recital more interesting Julia Heinrich, daughter of Max Heinrich, will assist, by singing two groups of songs by Mr. Ganz, accompanied by the composer. Mr. Ganz will play sonata, A flat, op. 26, by Beethoven; rhapsody, B minor, by Brahms; rhapsody, C major, by Dohnányi; ballade in form of variations, G minor, by Grieg; "Oiseaux Tristes" and "Une barque sur l'Océan" (first time), by Ravel; arabesque in C, by Debussy; "Dante Sonata," by Liszt. Miss Heinrich will sing "Du meine blasse Rose," "Nur du" (MSS.), "Jugend" (MSS.), "Aennchen im Garten," "Carnations," "Love in a Cottage," reverie, "Just Because I Love You," accompanied by Mr. Ganz.

Rudolph Ganz will be in America next season from October to March.

Mary Wood Chase will leave for the West on April 22 to fill engagements at State University of Iowa, Iowa City, Ia.; State University of Kansas, Lawrence, Kan.; Washburn College, Topeka, Kan.; Howard Payne College, Fayette, Mo.

The Apollo Club, Harrison Wild, director, gave the second concert of the thirty-fifth season at the Auditorium on April 15. The Bach "Passion Music," according to St. Matthew, was the work presented, and in this work the club surpassed all previous efforts. Precision, coloring, a splendid conception, made this choral work one to be remembered with reverence. The soloists were exceptionally well fitted for their parts and acquitted themselves with distinction. The soprano role was sung by Corinne Rider-Kelsey; the alto by Janet Spencer; the tenor by Nicholas Douthy; the baritone by Hans Schroeder, and the bass by Herbert Witherspoon.

Dunstan Collins, proprietor of the Cosmopolitan School of Music and Dramatic Art, tendered a banquet to the faculty of his school on Saturday evening, April 20. At this banquet Clarence Dickinson was introduced as the new director of the school and will at once assume directorship. No better choice could be made. Mr. Dickinson is one of the leading men in Chicago musical affairs, organizer and director of the Musical Art Society, an organist of much ability, one of the founders of the American Guild of Organists, and presiding organist at St. James' Episcopal Church and Kehilath Anshe Mayriv Synagogue. Throughout the United States Mr. Dickinson is known as one of the younger American organ virtuosi. A great student, always adding to his already finely stored fund of knowledge, Mr. Dickinson will be an additional acquisition to the long list of efficient talent forming the faculty of this enterprising and very successful school.

The School of Acting of the Chicago Musical College presented "The Peacemaker" (by William B. Young), at the Studebaker Theater, under the direction of J. H. Gilmore, instructor at the college, on April 18. The cast was as follows:

John Stone	Harold Young
Mrs. Mary Stone	Clara L. Roush
Rouse Bourne	Marion Buckingham
Ned Stone	Roy Ries
Mr. Stone	Marshall Sayles
Timothy Blobson	Thomas R. Davies
Matilda Stone	Maud Posner
Mr. Durney	Robert Titus
Messenger	Arvin Clark
Maude Lewellen	Golda Madden
Dobbins	Edward Roberts
Mr. Lewellen	Fred Siegel
Mr. Waldron	M. A. B. Jones
Laddie Stone	Master John Davis

A very meritorious performance was given, the young pupils acquitting themselves in a very satisfactory manner, that bugbear, stage fright, being conspicuously absent, and a poise and surety that reflected great credit on their training, noticeably present.

Allen Spencer will present several advanced pupils in an ensemble piano recital at Kimball Recital Hall, on April 23. Mr. Spencer will be heard with Mr. Abrahamson in the first movement of the Bach C major concerto for two pianos; with Mr. Demorest in the Mozart D major sonata for two pianos; with Mr. Webber in the Schumann variations for two pianos, and with Mr. Wanick in the Chopin rondo. Mr. Blair will play the Chabrier "Espana," and Edith Foley, soprano, will be the assisting artist.

The American Conservatory announces Silvio Scionti, pianist; Herbert Butler, violinist, and Eleanor Elliott, soprano, in concert, at Kimball Hall, on April 20. The

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David Grosch,	Harvey D. Orr,	Cecelia Ray Berry,	

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program will include the Schuett suite for violin and piano; the first movement from Martucci concerto, op. 66, in B flat minor, for piano; violin numbers by Melville, Nachez and Chopin, and two groups of songs.

Carolyn Louise Willard will give a recital at Mandel Hall, on June 25, which concert will be the first in the summer series. Luella Sweet, a very talented eleven year old pupil of Miss Willard's, will give a piano recital at Bush Temple Conservatory, on May 1.

Frederick Fredericksen has just issued a booklet of exceptionally fine press notices.

Marion Green, the popular basso cantante, has met with unusual success this past season. Following are some comments of the press on recent oratorio work by Mr. Green:

Marion Green of Chicago, the famous basso cantante, was the soloist of the occasion and added materially to the artistic success of the concert. Mr. Green has a remarkable voice of wide range, well rounded, rich and mellow, and his numbers were a genuine delight.—The Harmonic Club, Davenport, Ia.

His voice is one of greatest charm and its quality very pleasing. Perhaps his last two numbers, "Mother o' Mine," and "Recompense," pleased his auditors more than any other he gave. At least their tone, color, and Mr. Green's technical grasp of them were masterful. In his concert work Mr. Green is aided by Nature, who has given him physical advantages and a presence that he puts to the best use.—Hammond News.

Each day's recital was excellent, but each seemed to lead up to that of last night, which was a finale well worthy men of such reputation as Clarence Dickinson and Marion Green, and they could not have pleased a much more appreciative audience. Mr. Green appeared for the second time before a Lafayette audience last night. His singing last night well emphasized his range of voice and power as an eminent basso. The first of his songs, "It Is Enough," from the oratorio, "Elijah," captivated those before him, and he held his initial grasp on his audience throughout the evening.—Lafayette Journal.

Mr. Green, whose voice was heard here for the first time in this production, proved a most finished artist. His tones were rich and pleasing, his expression full of dramatic fervor and conception, and his enunciation clear and understandable. His splendid qualities of voice and dramatic feeling were most manifest in the rendition of Mendelssohn's "It Is Enough." He carried the audience by storm. No singer who has given a recital here ever made a more favorable impression. The audience was very responsive, and the encores were vigorous and freely given.—Parkersburg, W. Va., Dispatch.

This was Mr. Green's first appearance in Parkersburg, and he made a splendid impression and delighted the large audience who had the pleasure of hearing him. His voice is of a pure, rich quality, of wide range and under splendid control, and was at its best in "It Is Enough," from "Elijah." A better soloist could not have been chosen for this production, as Mr. Green came up to what all of his flattering press notices had said of him. Mr. Green indeed proved himself an artist of great possibilities, and was one of the most pleasing singers ever heard here.—Parkersburg, W. Va., Sentinel.

Clarence Bird, one of the talented young pianists of Chicago, on the occasion of a recent recital at Madison, was most enthusiastically received. The Wisconsin State Journal (April 11) said:

Mr. Bird at once proved his excellent taste, technic, musical intelligence and direction. Throughout the program his passage work was liquid and sparkling in tone, his trills absolutely delicious, his shading fine and well balanced. MacDowell's "To a Water Lily" he gave with all the refinement it demands, and the remaining selections by Poldini, Tchaikowsky, Leschetizky and Strauss-Tausig he played with splendid brilliancy and power.

Louise St. John Westervelt will be the soprano soloist with the Mount Pleasant Choral Society, under direction of Dr. A. Rommel, on June 1, when Mendelssohn's "St. Paul" will be sung. Miss Westervelt announces the Harmonic Society in the closing concert of the season on May 1, when Robert Boice Carson will be the soloist.

Two of Glenn Dillard Gunn's artist pupils have met with conspicuous success recently. The first, Effie Haarvig, gave a recital in Cable Hall, Chicago, on April 13, when the Chicago Journal reviewed her performance as follows: "Miss Haarvig is a Chicago product, and is an exceedingly talented young pianist. She was heard in the Bach prelude and fugue in E minor, the Chopin fantasia in F minor, a group of smaller numbers by D'Indy, Debussy and Tchaikowsky, and with Mr. De Voll played the Grieg sonata for piano and violin. Miss Haarvig has a remarkably facile and clear technic, and shows every indication of a thoroughly schooled young musician. Her Bach playing is particularly good. The clearness of the voice leading indicated the soundness of her musicianship. In the Chopin fantasia she showed a fine sense of dynamic proportions, and in the smaller numbers a genuinely poetic temperament. Her playing is free from affectation or mannerisms. Mr. De Voll, in the Grieg sonata and in his solos, was fully up to the high standard he has heretofore set for himself."

The second pupil, Eugenia Lord, in a recent appearance in Springfield, Ill., received the following notice in the Illinois State Register:

"The success of the entire production rested upon Mrs. Lord, who is a pianist of great ability, and her work last evening surprised even her most ardent admirers. She has but recently concluded a course of study with Glenn Dillard Gunn, of Chicago, who is a renowned artist, and the value of her extensive training and great ability was fully demonstrated last evening."

Advance organ pupils of Effie Murdock, of the American Conservatory, gave an excellent recital at Kimball Hall, Saturday afternoon, April 13.

A chamber music concert will be given under the direction of Adolph Weidig, at Kimball Hall Saturday afternoon, May 4. Ella Mills, Lucile Fitzgerald, Earl Blair, pianists; Horace Britt, cellist; Lulu Sinclair, violinist, and George Colburn, viola, will take part in the program, which includes the Schumann quintet, the Schuett and Godard trios, and a movement from the Brahms quartet.

A. K. Virgil will be in Chicago from May 13 to 18 to examine advanced pupils of the clavier department of the American Conservatory. The program includes lectures by Mr. Virgil, Cyril Graham and others; also several pupils' recitals.

At Auditorium Recital Hall, on April 23, Lillian Battelle, pianist, and Katherine Doherty, soprano, will be heard in a joint recital. Miss Battelle will play two numbers by Brahms—ballade in D minor, op. 10, and rhapsodie in E flat, op. 119; variations, by Chevillard; nocturne in C minor, by Chopin, and two numbers by Liszt—"Au bord d'une Source" and "Walderauschen." Miss Doherty will sing: "Tauto Sospirero," by Bencini; pastoral, by Veracini, and three songs by Rudolph Ganz—"Reverie," "Love in a Cottage" and "Just Because." Prudence Neff will be the accompanist.

Virginia Grey Estill, soprano, of the faculty of the Columbia School, will give a song recital at Cable Hall, on April 23. EVELYN KAESMANN.

Florence Mulford's April and May Engagements.

Florence Mulford has many bookings for the spring. April 15 she sang at a performance of "Samson and Delilah" (in concert form), at Newburyport, Mass., and the same part on April 16 and 17, at Salem and Taunton, Mass. April 18 she sang at a performance of "Faust," in Brockton, and on the following night appeared again as Delilah in Lynn, and on the 20th, once more in "Faust," at Chelsea. Yesterday, April 23, Miss Mulford sang at a concert in Torrington, Conn. Her bookings for the remainder of April and May are as follows: April 24, "Delilah," Rochester; April 25, "Elijah," Ithaca; April 26, "Delilah," Ithaca; April 29, concert, Lancaster; April 30, concert, Harrisburg, May 1, concert, Carlisle; May 3, "Delilah," Richmond, Va.; May 4, Wagner Festival, Richmond; May 7, "Martyr of Antioch," Albany, N. Y.; May 8, "Martyr of Antioch," Albany, N. Y.; May 9, concert, Springfield, Mass.; May 10, concert, Springfield, Mass.; May 24, "Messiah," Keene, N. H.

No Disagreement.

She (to fellow listener at musicale)—What do you think of his execution?
He—I'm in favor of it.—Punch.

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RECORD OF THE PAST

WEEK IN NEW YORK.

Wednesday evening, April 17, piano recital, by Josef Lhévinne, for the benefit of the MacDowell Fund, Mendelssohn Hall.

Wednesday evening, April 17, "Martha," Manhattan Opera House.

Thursday afternoon, April 18, concert by the Music School Settlement, Mendelssohn Hall.

Thursday evening, April 18, concert by the Olive Mead Quartet, Mendelssohn Hall.

Thursday evening, April 18, concert by the Rubinstein Club, Waldorf-Astoria.

Thursday evening April 18, festival concert by Calvary Baptist Church Choir, assisted by Lillian Blauvelt; Edward Morris Bowman, conductor, Calvary Baptist Church.

Thursday evening, April 18, "I Pagliacci" and "La Navarraise" (double bill), Manhattan Opera House (special performance).

Thursday evening, April 18, piano recital by Josef Lhévinne, auspices of the Brooklyn Institute, Association Hall, Brooklyn.

Friday evening, April 19, special operatic performance of acts from "Il Trovatore," "La Favorita," "Don Pasquale," and "Mephistopheles" (Boito), Manhattan Opera House.

Saturday afternoon, April 20, "Carmen" (last matinee), Manhattan Opera House.

Saturday evening, April 20, "Aida" (last performance), Manhattan Opera House.

Sunday evening, April 21, concert by the New York Liederkranz, Liederkranz Hall.

Sunday evening, April 21, concert by the United Singers of New York, benefit of the German hospitals, Manhattan Opera House.

Monday evening, April 22, concert by the National Opera Company, benefit of the MacDowell Fund, Waldorf-Astoria.

Monday evening, April 22, "Madam Butterfly," Montauk Theater, Brooklyn.

Monday evening, April 22, joint piano and song recital, by Mr. and Mrs. Henry Holden Huss, Pierrepont Assembly Rooms, Brooklyn.

Tuesday evening, April 23, concert by the Musurgia Club, Carnegie Hall.

Tuesday evening, April 23, concert by the Hammond Choral Society, First Reformed Church, Brooklyn.

Tuesday evening, April 23, "Madam Butterfly," Montauk Theater, Brooklyn.

Costantino Piano Recital.

Chevalier Luigi Costantino, the pianist-composer, delighted a musical audience at Carnegie Chamber Music Hall Wednesday evening of last week, by playing a program made up of masterpieces and some of Chevalier Costantino's own compositions. The pianist opened the evening with a Beethoven sonata ("Appassionata"), and he followed this with a Bach gavotte, a pastoral by Scarlatti, and Liszt's arrangement of Schubert's lieder, "Du bist die Ruh." His Chopin group included an etude and the scherzo, op. 52. The Costantino numbers, all of them unique and some of them beautiful, included an "Oriental Song," "Mountain Spring," "Grand Caprice," and a suite

entitled "The Four Seasons"—"Spring," "Summer," "Autumn," "Winter"; also a "Humoreske," and a "Hungarian Rhapsodie." The pianist closed his recital with "The Lark," by Balakirew, and Liszt's arrangement of the march and "Pilgrims' Chorus," from "Tannhäuser." Costantino revealed a beautiful touch and an emotional quality in his playing that was most convincing. Some of his more recent compositions have been published this season. The works played last Wednesday were from op. Nos. 24, 27, 29, 30 and 31. The recital was given under the management of M. W. Gilbert.

Samaroff in Bridgeport.

Olga Samaroff, the pianist, played with exceptional success at the Boston Symphony concert in Bridgeport, Conn., recently, as the following enthusiastic press notices will demonstrate:

In selecting the Liszt E flat concerto, Madame Samaroff, the pianist, chose a number that was familiar to her audience, but thoroughly welcome. As a matter of real fact the audience did not enthuse till the playing of this selection, and with what a joyful enthusiasm the audience received it. * * * Madame Samaroff is a delightful player and proved to be a master of the music. She moved with the orchestra with a smooth accord. The touch is light, graceful and at times there was a dynamic power to her tone, and always elegant and brilliant. In her brief unaccompanied work her ornamental passages were of ravishing beauty that gladdened like beads of brilliants. The climax was strong, and both soloist and orchestra rose to fine heights in the interpretation, which brought her audience up to a pitch of enthusiasm.—Morning Telegram.

Madame Samaroff is a brilliant player, strong yet graceful in the effects she produces, playing beautifully in the orchestral spirit of the composition, doing her work with excellent technical effect. Especially fine were her trills that gladdened over the quiet orchestral melody. * * * The climax was strong, soloist and orchestra rising to fine heights in their interpretation. There was much applause following the concerto.—Post.

Cordial Greeting for Inez Barbour.

Inez Barbour, the soprano, who last fall received the appointment of soloist in Temple Emanuel-El, New York City, appeared recently as an assisting artist with the Heinebund. She received such an ovation as only a big hearted, music loving audience of Germans knows how to give an artist who has met with their entire and cordial approval.

The New York Staats-Zeitung has the following account of her reception:

Miss Barbour has a soprano voice, clear as a bell, of faultless schooling and a charming, soulful method of interpretation. She sang the aria, "Ritorna Vincitor," from Verdi's "Aida," and the songs, "Morgenshymne," by Henschel, and "Come, Sweet Morning," and "Three Green Bonnets," by d'Hardelot, the last a charming French chanson. And finally, forced by applause which would not cease, and having no other music with her, she quickly drew off her gloves, seated herself at the piano and accompanied herself to the song, "Celeste," by Dennee.

Clara Philippbar's Success.

Clara Philippbar, the soprano, an artist-pupil of Amelie Seebold, was soloist at a concert given under the auspices of a Roman Catholic society at Dunkirk, N. Y., April 5. Next day the Evening Observer said:

* * * Miss Philippbar rendered three solos, namely, aria, from "Samson et Delilah," Saint-Saëns; "O, Dry Those Tears," and "The Swallows." Miss Philippbar's appearance was the signal for warm applause. Her voice is sympathetic, true and sweet and she made a favorable impression.

Rubinstein Club Concert.

William R. Chapman completed his twentieth year as musical director of the Rubinstein Club last week. At the spring concert, held in the large ballroom of the Waldorf-Astoria, Thursday night, April 18, the club presented Mr. Chapman with a handsome gold watch fob and seal. Mrs. Henry Wallerstein, the president, made the presentation speech, to which Mr. Chapman made a characteristic response. An orchestra of fifty, from the New York Philharmonic Society, and Berrick von Norden, tenor, assisted in the program, which was opened with the "Ruy Blas" overture (Mendelssohn). The club sang the "Spinning Song," from the "Flying Dutchman," and numbers by Daniels, Sawyer, and special arrangements of the Rubinstein "Romance," in E flat; the Mendelssohn "Spring Song," and Sullivan's "Lost Chord." Mr. von Norden was heard at his best in the romanza, from Leoncavallo's "Zara," and four songs—"Before the Dawn," Deyer; "Das Echo," Bohm; "My Heart, I Said," Engel; "I Love and The World is Mine," Spross. The singer had his usual success. His tenor voice was clear and thrilling and sympathetic. His success is largely due to complete command of technical difficulties, one of the privileges of pupils of Madame Lankow. He sang two encores. Miss Root may be remembered as singing at the first concert of the season. The chorus did fine work. The whole affair was marked by the vim, vigor and go that in the temperament of Mr. Chapman have been part source of the exceptional record of the club.

The orchestra played other familiar numbers—the "Tannhäuser" overture, the "Peer Gynt" suite, Bizet's "L'Arlesienne" suite, and the ballet music from "Le Cid."

Mrs. Wallerstein, with Mr. and Mrs. Chapman and Madame Cross-Newhaus, vice president of the club, were among the guests at the banquet of the Peace Conference. The club, under Mr. Chapman, sang Chapman's "Festival March" and Kremser's "Hymn of Thanks," much to the delight of the distinguished assemblage.

Antoni Blaha, Bohemian Violinist

The Bohemian violinist, Blaha, who has met with remarkable success throughout this country with the most prominent orchestras, and who was given great credit for his work with the Philadelphia Orchestra this past season, has located in New York City. On May 18, Blaha will give a concert at Bohemian Hall, the program being as follows: Polonaise, Ferd. Lamb; "Fantasie Caprice," Vieuxtemps, and "Moto Perpetuum," Lotto.

Blaha will be busily engaged throughout the summer months with his work in this city, and next season he will be connected with a prominent orchestra. The following summer he expects to again take up his studies abroad to complete his already extensive education.

Mary A. Cryder in New York.

Mary A. Cryder, of Washington, D. C., has been in New York, where she was interested in the presentation of the lecturer, Madame Meissner, who spoke upon Russia (with illustrations) at Mendelssohn Hall. Miss Cryder has been invited to take part in an important musical venture in Washington.

Katie Wilson Greene will have a series of morning musicales at the New Willard, in Washington, D. C., next winter. Artists of reputation will be engaged.

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MY SILENT TEACHERS.

Recently I had the honor to receive a letter and circular from a State Historical Association requesting certain information and data. As I read the circular it reminded me of the printed questions which school agencies send to applicants to vacant positions. As these question-formulas are all alike, being intended to meet the case of a tyro as well as that of an experienced master, they are sometimes embarrassing to the one who completes the affidavit. Along these lines may be mentioned the experience of a famous humorist. He quotes a number of alleged questions which the census canvasser propounded, including this: "Have you had the measles? If so, how many?"

With regard to the Historical Association circular I would not insinuate that it was in any sense incorrect or improper. The only desire is to state a personal experience in which certain hypothetical questions proved to be rather difficult, if not embarrassing. Such queries as: Where and when born, and a few genealogies, were easily answered; but "Where did you study, and with whom?" that was not so easily disposed of. After part of the latter question I wrote: "Sacramento, Placerville, Volcano, Iowa City, San Francisco, Fort Wayne, Abingdon (Va.), St. Louis, Chicago, New York, and the list might have been extended, for wherever my home has been there have I studied. The second part of the question called for the names of my teachers, and these (nearly all representing silent voices) I wrote as follows: "Orlandus Lassus, Palestrina, Arcadelt, A. and D. Scarlatti, Rameau, Couperin, Kuhnau, Handel, Bach (J. E., J. S. and Ph. E.), Purcell, Gluck, Haydn, Mozart, Beethoven, Von Weber, Schubert, Berlioz, Schumann, Chopin, Mendelssohn, Liszt, Verdi, Wagner, Rubinstein, Tchaikowsky, Grieg. Had space on the circular been less limited I would have added: Tartini, Arne, Corelli, Paradisi, Paganini, Dussek, Hummel, Meyerbeer, Rossini, Donizetti, Halevy, Auber, Gounod, Bizet, Tinel, Massenet, Saint-Saens, Franz, Bruckner, Brahms, Jensen, Raff, Nicodé, Tealo, Godard, Goetz, Humperdinck, Rimsky-Korsakoff, Arensky, Glazounoff, Moszkowski, Mascagni, Puccini, Strauss and Elgar."

Are these not excellent masters? And do not their scores often tell more about musical theory than volumes of words could reveal? And if at any time I failed to solve a note problem readily my mute instructors never upbraided me, but waited in patience upon the tardy process of reference, comparison, analysis and involution. Finally from out of the score pages came many visions—life comedies, soul tragedies, sad songs and gay, hopes withered and hopes flowered to the full bloom of realization. And many were the voices that sang their silent anthems and refrains; yet happily for the listener to these tonal presentments, their import is conveyed in a spirit language which knoweth no country apart, no idiom that locality fashions.

How peaceful, how satisfying, to be thus alone with the master builders of music's ethereal temple! To hear their appealing voices and thus drown with invisible harmony the unresolved discords of materiality. We see the mighty Bach accomplishing his beneficent purpose, and in so simple a manner that we marvel at its actuality! We accompany the autocratic Handel on his itinerant tours, and we observe how he rears those massive choral structures out of a few diatonic chords and scales! We are with the gentle Mozart as angels whisper him their melodious secrets. We are happy, even in a garret room, as Schubert transcribes the songs and symphonies of the poet's world; we weep and rejoice in alternate cadence while the torrential Beethoven rises above his immolation and proclaims the immortal brotherhood of man! Thus we pass through endless artistic and psychological phenomena as varying, if not always as charming, as the tinted clouds at sunset and dawn.

Often has it seemed to me regrettable that students devote so much time to exploitation and so little to

minute examination and analysis. With a new score their first impulse is to attempt its actual performance at piano or organ. But this is not music study, it is a mere note spelling process that ought to be banished from the curriculum of all but the most primary pupils. An hour passed in quiet examination and analysis of almost any movement from the works of a master is more informing than two hours of performance at the keyboard. Away from the instrument we perceive detail and design which escape observation in prima vista performance. Here the demands of measure, rhythm and movement urge us on precipitately and we fail to observe the fundamental principles of design and structure. As a result the student seldom comes to an understanding of the innumerable detail which give to the work its organic unity and significance. But in silent examination we may perceive how the motive is developed in ascending or descending sequence; how a phrase is enlarged into a period; how a melody is repeated a third above (as in "Les Preludes") or a third below (as in "Isolde's Love-Death"); how the counter subject is related to the subject; what is the design of the harmonic structure, and how, at certain points, certain divisions recur according to established tonal relations. It was in this quiet, penetrative manner that Berlioz learned the secrets of musical composition, and the same may be said of Schubert, Wagner and other masters. And should any student be denied the assistance of a capable instructor (one who understands the philosophy of education as well as the mysteries of art) let not discouragement ensue, for the silent but eloquent precepts of the greatest masters may always be found amidst the measures and staves of a good score. Bach had no personal instructor (if we except the ungracious uncle, who gave as little advice as possible), but the ambitious boy was not to be denied, and he soon found the needed information at first hand in every mass, motet or partita that chanced to come within range of his seeking eyes. Schubert presents another instance. Unable to secure the services of such well known teachers as Albrechtsberger or Salieri, the greatest of song writers applied to the "court of last resort" (as Bach had done), and thus became possessed of more serviceable theoretical knowledge than he could possibly have obtained from those materialistic pedagogs, whose rules and formulas the young composer had coveted. The final result was observed by Beethoven during his last illness. After examining certain scores by his unknown rival, the great master exclaimed: "There is indeed a divine spark in Schubert!"

I would not depreciate the value of first rate instruction for the young, but the fact is painfully evident and should be noted that too much stress and clamor are attached to the frequent announcements: Pupil of Professor Blank or Herr So-and-So. If the pupil be dull or indolent, of what avail is the long list of teachers by word of mouth? When the boy Paganini was taken to Rolla for instruction, Paganini, Sr., sought the professor in interview, leaving the boy, as he supposed, alone in the music room. But the lad was not alone. There was at hand his violin, and on a nearby stand a new violin concerto. By way of pastime (and without regard to the social proprieties) he played the concerto at sight in such manner that the astonished master wisely exclaimed: "Take him away—I can teach him nothing!"

No one inquires who were the personal instructors of Chopin, Wagner, Verdi or Tchaikowsky. One of the greatest American scholars of the past century learned to read from an almanac, and neither Washington nor Lin-

coln were college graduates. We may be told many things without understanding them; all that we really know must be earned, not purchased nor borrowed.

A. J. GOODRICH.

The Battle of Heldenleben.

(With compliments to Robert Southey.)

One Saturday at evening,
The critic's work was done,
And he sat in the Music Hall,
The concert had begun:
And by his side there might be seen
His little grandchild Wilhelmine.

Young Peterkin was also there,
With program-book in hand.
He asked the critic to explain
What ailed the noisy band.
To tell what Dr. Muck had found
That was so big and full of sound.

The critic gazed upon the boy
That stood expectant by:
He knit his brows, he scratched his head,
And heaved a natural sigh.
"Tis some poor fellow's score," said he,
"That tried to write a symphonie."

"I find them often hereabout,
When I to concerts wend;
Strange shapeless things with gongs and drums,
And trombones without end.
For many a tiresome bore," quoth he,
"Thinks he must write a symphonie."

"Now tell us what 'twas all about,"
Young Peterkin he cries,
While little Wilhelmine looked up
In deafness and surprise;
"Now tell us all about the score,
And what they make such racket for."

"It was some Frenchmen," he replied,
"Some Germans, too, no doubt,
But what they write such discords for
I cannot well make out.
But everybody says," quoth he,
"It is a famous symphonie."

"With chords of ninth, eleventh, and worse,
With zigzags in all keys,
They turn the music inside out
With unknown harmonies.
But things like that, you know, must be
In every modern symphonie."

"Great praise the big bass tubas won,
And eke the wind machine."
"Why 'twas a very ugly thing,"
Said little Wilhelmine.
"Nay, that you must not say," quoth he,
"It is a famous symphonie."

And praise they gave to Dr. Muck

For leading such a din.
"But what good came of it at last?"
Quoth little Peterkin.
"Why that no man can say," quoth he,
"But 'tis a modern symphonie."

—Louis C. Elson, in the Boston Advertiser.

Performances by the Ogden-Crane School.

The Ogden-Crane School of American Opera will give a series of performances next month to mark the closing of the regular term. On May 2, "A Virginian Romance" will be presented at Sailors' Snug Harbor. "The Man She Left Behind Her" will be put on the boards at the Carnegie Hall Lyceum on May 13, and the season will end with a concert at the Waldorf-Astoria on May 15. Madame Ogden-Crane announces that she will conduct a summer school in New York during the vacation months. Next autumn the new year will open with a special production of "The Mikado." The Ogden-Crane School is located at Carnegie Hall.

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MUSIC IN COLUMBUS.

COLUMBUS, Ohio, April 19, 1907.

The event of greatest musical importance for the week is the Wagner concert at Ohio State University, at the twilight hour on Friday evening. The major part of the program will be given by Grace Hamilton Morrey, Ohio's most brilliant concert pianist, the vocalists to be Millicent Brennan and Mr. and Mrs. Amor W. Sharp. The program is well worth reading over: "Liebestod," "Tristan and Isolde," transcribed by Liszt, Mrs. Morrey; "Balcony Scene," "Lohengrin"; "Grief," Miss Brennan; "Prize Song," "Meistersinger," transcribed by Schuett; "Spinning Song," "Flying Dutchman," transcribed by Liszt, Mrs. Morrey; "Pogner's Address," "Meistersinger"; "Wolfram's Romance," "Tannhäuser"; "Dreams," study from "Tristan and Isolde," Mr. Sharp; "Elsa's Dream," "Lohengrin," "Elsa's Admonition to Ortrud," "Lohengrin," Mrs. Sharp; overture, "Tannhäuser," transcribed by Liszt, Mrs. Morrey.

Grace Hamilton Morrey is bringing considerable honor to Columbus of late, having been in great demand for outside concerts and recitals. Among others, Mrs. Morrey was engaged to give a recital for the students of the National Park Seminary. Next week she goes to Frankfort, Ind., to give a piano recital, assisted by Berrick von Norden, that splendid young tenor. Mrs. Morrey has been chosen to give the closing concert at the Indiana Music Teachers' Association in June, this having been her second engagement by that organization. Mrs. Morrey is really quite as popular in Indiana as her home State, Ohio. A recent successful concert was given in Fremont, Ohio.

Effie Nichols, a gifted young pupil of Grace Hamilton Morrey, gave a recital Thursday evening, this being her last public appearance before she goes to Europe in June to continue her studies.

Bertha Young, organist of Broad Street Presbyterian Church, will give a recital in Canton, Ohio, Thursday evening.

The Columbus Oratorio Society is rehearsing for the May Festival. The soloists will be Mrs. Seabury Ford, soprano; Maude Wentz MacDonald, contralto; Daniel T. Beddoe, tenor, and Watkin Mills, basso. The oratorios will be "The Creation" and "Judas Maccabeus."

The Women's Music Club season is over, and the prospectus for next season has been received. The artists already engaged are Olga Samaroff, Emilio de Gogorza, William Middelschulte, Irma Wright Heims (soprano, of Florence, Italy). The Savage Opera Company and Carreño are in process of negotiation.

Oley Speaks entertained with a studio musicale Sunday afternoon, in honor of Josephine Swickard, the recently returned Columbus soprano, who has been for the past three years a student with Reinhold Herman, in Rapallo, Italy. Miss Swickard's Columbus debut was made last week with the Columbus Symphony Orchestra, when she sang "Dich theure Halle," from "Tannhäuser"; "Thou Brilliant Bird," from David's "Perle du Bresil," and a group of romantic songs. Miss Swickard's voice is a brilliant lyric soprano, splendidly trained. In June Miss Swickard will return to Berlin, where she has several concert engagements.

ELLA MAY SMITH.

Maud Powell and Her Buffalo Audiences.

Here is one more report on Maud Powell and her Buffalo audiences:

Maud Powell, the distinguished violinist, is very enthusiastic over the reception that was accorded her during her recent visit to Buffalo at the concerts of the Philharmonic Chorus and the free organ recital at Convention Hall. In a letter to Simon Fleischmann, she gives expression to her sentiments in these words:

"I wish I knew how to convey to you the delight I took in playing for that great audience on Sunday afternoon. Buffalo ought to be proud of such an audience—a great congregation of people who not only knew how to warm an artist's heart by showing appreciation in tumultuous applause, but better than that by far, possessed the great art of listening. The quality of the silence which pervaded that vast hall during a long program of good music, spoke volumes for the culture and musical appreciation of Buffalonians. It seems to me that Buffalo is striding ahead in matters musical. The work of the Philharmonic Chorus on Tuesday evening was delightful, and came as a surprise, from a club still in its infancy. And your work at the Pan-American is bearing fruit. May the good work go on at Convention Hall with that splendid great organ, and may I again at some future time have the pleasure of assisting at one of the organ recitals."—Buffalo Express, April 14, 1907.

Miss Powell is now in Boston, where she plays the Sibelius concerto with the Boston Symphony Orchestra on the 19th and 20th insts.

Success of C. Virgil Gordon's Pupils.

C. Virgil Gordon's talented and brilliant pupil, Jennie Quinn, who has played often at the Virgil Piano School recitals and whose progress and brilliant playing have frequently been commented upon in these columns, has for the past six weeks been making a most successful tour through the Middle West with Mrs. A. M. Virgil, director of the Virgil Piano School, and everywhere her playing has been enthusiastically received, her technical facility and musicianly performances making a profound impression on her audiences. Among the places they have visited are Birmingham, Pa.; Pittsburg, Wheeling, W. Va.; Tiffin, Ohio; Youngstown, Toledo, Cleveland, South Bend, Ind.; Notre Dame, St. Paul and Graceville, Minn. She will also play at a number of other places before her return to New York.

MUSIC IN DETROIT.

DETROIT, Mich., April 19, 1907.

Tuesday evening, April 9, a testimonial concert was given to Edward T. Remick, who for many years was organist of Grace Episcopal Church. The concert was given by the Euterpe Club, a chorus organization of his pupils, assisted by Ida Stinson-Swales, Jennie M. Stoddard, Louie Davison, and the Euterpe Ladies' Quartet. The miscellaneous program was followed by Mr. Remick's operetta, "Sir Marmaduke," with Florence MacCulloch, May Treacy-Allen, David H. F. Wills and J. Arthur Daniel as the principals. The large audience present was indicative of the high esteem in which Mr. Remick is held in Detroit. After twenty-three years of earnest effort as teacher, organist and director, Mr. Remick leaves Detroit to take up his home in the South, and although he was always a quiet and unostentatious worker, he made himself a factor in the musical life of the city, and his departure is to be regarded with regret. Mr. Remick will spend some time at Norfolk, Va.

The last of the Tuesday Musicales series of public concerts took place Tuesday evening, April 16, the program being furnished by Emilio de Gogorza, baritone. This well known artist was never heard to better advantage and presented a program of unusual interest. Martha Hohly-Wiest acted as accompanist.

The first concert of the reorganized Detroit Philharmonic Club took place last evening at the Church of Our Father. Of the original club, William Yunch is the only member of the present organization, the others being Herman Brueckner, second violin; Luigi Motto, cello, and Hugo Kalsow, viola. William Yunch, violinist, and Homer Warren, tenor, were the soloists last evening.

Thursday evening, April 11, at Y. W. C. A. Hall, Clara Koehler-Herberlein, the well known local pianist, gave a most interesting concert, assisted by Louie Davison, violinist; Emma McDoneld, violoncellist; Marshall Pease, contralto, and Reinhard Homburg, recitator. The principal number of the program was "Das Hexenlied," sung by Mr. Homburg, Miss Davison and Mrs. Heberlein.

J. E. D.

COLORADO SPRINGS, COL.—At the last meeting of the Musical Club of Colorado Springs a program of Scandinavian music was presented by Mrs. Faust, Miss Gashwiler, Mrs. Logan, Mrs. Bradley, Miss Rouse, Mrs. Ballou, Miss Trott, Mrs. Briscoe, Mrs. Soutter, Mrs. Thatcher, and Messrs. Davis, Dietrich, Fink, Moffat, Rathbun, Mr. Jessop and Gambrell.

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TWO SAENGER ARTISTS IN OPERA.

Mesdames Rappold and Jacoby sang together in the performance of "Aida" given by the Conried Opera Company in Cincinnati last week. Each had been singing the role separately in other cities, but on this occasion sang together and achieved a remarkable success. The principal interest attaching to this circumstance lies in the fact, before mentioned in this paper, that both these young artists have been educated solely in this country. They are purely American products and prove that a thorough training for the operatic stage, as well as for other branches of vocal and dramatic art, may be received without going abroad.

Of Rappold's success on the occasion of her operatic debut in the difficult role of Sulamith at the Metropolitan Opera House last season every one has heard, and she has continued to be a favorite by virtue of her beautiful, fresh voice and her delightful manner of singing.

Jacoby has been for several years a valued member of the Metropolitan Opera Company, and has sung many and varied roles. She began at the foot of the ladder, doing small parts, and has worked herself up to the point where she is entrusted with the most important roles. Her recent successes as Amneris in "Aida," as Nancy in "Martha," the Witch in "Hänsel and Gretel," as Suzuki in "Madam Butterfly," show what she is capable of.

Next season another American singer, also a Saenger artist, will join the Metropolitan forces. Allen C. Hinckley, a young basso, who has been singing leading roles at the Hamburg Grand Opera for the past four seasons, will be heard at the Metropolitan Opera House. He possesses a beautiful voice and has become a great favorite in Hamburg, where he has sung all the leading bass roles in the Wagner operas, in addition to many others. Much is expected of him by his friends here. Hinckley is another singer who, although he has been singing in Europe, has done all his vocal studying in this country.

The success of these singers should be a source of gratification to their able teacher, Oscar Saenger. Mr. Saenger has received a budget of most favorable criticisms, which were published in the Cincinnati newspapers. From these extended reviews the following excerpts are taken:

Madame Rappold's voice is an exceedingly beautiful soprano of lyric quality, which yet possesses the possibility of rising to dramatic climaxes, and gaining from her environment an added inspiration. Hers was a well thought out delineation of the Royal Ethiopian Princess, slave in an alien palace, and her small girlish figure and delicate play added greatly to the charm of her representation. In the several arias allotted to Aida, Madame Rappold had opportunity to exhibit her art as a singer and rose to her greatest achievement in the exacting "O, Mia Patria," in the fourth act.

Her rival, both in song and love, was for the evening the queenly Josephine Jacoby, who received a personal welcome from her friends and an added recognition from those who had little suspected her of the great operatic attributes which she displayed as Amneris. Jacoby has been especially anxious to sing this part in Cincinnati, where she is extremely admired as a concert singer. The operatic

work has taken nothing from the luscious beauty of her magnificent contralto voice, and her training in the Conried forces has given her a surer basis of musicianship, a care for the phraseology of her music and an understanding of the inspiration of her art. All of these things were apparent in her impersonation of the daughter of the Pharaohs.—Cincinnati Times-Star.

Madame Rappold, taking care of the exacting role of Aida, did faithful and pleasing work, and seemed to be the favorite of the audience. Jacoby, playing the part of Amneris, originally allotted to Homer, whose illness prevented her from appearing, was most pleasing, and was welcomed back after a long absence from Cincinnati. She is a woman of grand beauty, and was at her best in the last act, where she had her great scene with Rhadames and pleaded with him for his love.—Commercial Tribune.

If there was any one personality, however, that dominated the performance of "Aida," it was Madame Jacoby. This splendid young American contralto, endowed with every gift and grace which the god of music could shower upon a favorite, was given, through a sudden change of plans, the opportunity to make absolute conquest of Cincinnati. * * * Madame Rappold, also a young American singer, sang the title role with sympathetic appreciation.—The Post, April 16, 1907.

Madame Rappold invested the role of Aida with rare sympathy and tenderness and she gave to the hearer the impression that she felt what she sang. Such an impressive moment was the whole highly dramatic scene of the second act, where Amneris obtains from her a confession of her love for Rhadames, and also later in the scene in the tomb. Madame Jacoby in place of Madame Homer, who was ill, the Amneris, a role that in dramatic workmanship, almost leaves the title heroine in the background. Not only dramatically but also vocally did this artist show a perfect mastery of her role, and in the second scene of the second act rose to heights of the highest artistic achievement.—Cincinnati Tagliches Volksblatt.

Marie Hall's Success in Winnipeg.

WINNIPEG, April 18, 1907.

Marie Hall was greeted by a fashionable audience at the Walker Theater last evening. From the moment she placed her bow upon her strings to play the "Symphony Espagnol," to the last note of the final encore, she held her listeners spellbound. Especially effective was the "Ave Maria," of Schubert, transcribed by Wilhelmj, and "The Zephyr," by Hubay. Miss Basche, the piano accompanist, proved likewise a good solo player. Miss Hall and Miss Basche were entertained at tea at Government House, Monday afternoon, by Lady Macmillan.

The coming of Madame Schumann-Heink, on April 29, is arousing much interest among musicians and music lovers. R. F. O.

Discovered!

Visitor (to the country theatrical manager)—But why have you so small a stage and so deep an orchestra?

Stage Manager—That is a brilliant idea of mine. When the audience throw things at the actors, they fall short and hit the musicians. Musicians are cheaper than actors.—Meggendorfer Blaetter.

Holland Comments upon Myrtle Elvyn.

The finish, freshness and poetic appeal of Myrtle Elvyn's piano playing has awakened the conservative Dutch press to enthusiasm of praise like the following:

CONCERT BY MYRTLE ELVYN.

Rapt attention and solemnity in the hall. * * * The young artist had much to say to us there. * * * Myrtle Elvyn has no need of a detailed certificate of praise. Any one who can play the Schumann symphonic studies, Chopin's A flat ballade and the Liszt twelfth rhapsodie as she did, belongs to the chosen few.—Geldresche en Nymwegsche Courant, Nymwegen, February 23, 1905.

Myrtle Elvyn, of America, a young lady of about eighteen, set herself a great task as a pianist, and—succeeded in it, too. Her technic is positively astounding, and she, moreover, has at her command warmth and poetry of delivery, qualities which will not often be found in so young an artist.—Arnhemse Courant, Arnhem, February 25, 1905.

In technical capacity Myrtle Elvyn can be placed in the same rank with the great pianists. One had to wonder at her mastery of the extremely difficult pieces of her program. The impossible numbers seemed to be the easiest for her. A mighty power dwells in those tender little hands and withal, what a wonderful touch. The last melancholy Schumann etude (before the finale) and the Liadow berceuse suited her beautifully, but I was absolutely astounded at her reproduction of the twelfth rhapsody of Liszt. * * * A dazzling, pyrotechnic display of runs, staccati and octave passages. The young artist is assured of the very finest future.—Leidsche Dagblad, Leyden, March 2, 1905.

This time a young American pianist, Myrtle Elvyn, appeared—a slender, very young, almost childlike girl, unaffected and lovely in bearing. Only the best can be said of her playing, which is marked by clarity and distinctness, power and warmth of delivery. Her finger dexterity is enormous. She gave a finished rendering of the Schumann symphonic etudes as well as of the Chopin A flat ballade and polonaise. The public was delighted for once to have made the acquaintance of an original young artist, and lavished upon her grateful and stormy applause, inducing the youthful pianist to respond with encores, which were received with quite as vehement approbation.—Overyselsche en Zwolsche Courant, Zwolle, March 2, 1905.

Alice Sovereign's Engagements.

Alice Sovereign, the young contralto, who has risen so rapidly to favor under the direction of Loudon Charlton, is to give a recital in Rockford, Ill., where she formerly resided, on the evening of April 30. Miss Sovereign has made an excellent impression wherever she has been heard this season, and the fact that she has been chosen to sing at important festivals—such as Louisville and Syracuse—indicates that her merits have won recognition.

Clara Clemens Winning Favor.

Clara Clemens continues to win favor on her tour of the East, under Loudon Charlton's direction. Miss Clemens, who is a daughter of Mark Twain, has been heard throughout New England, assisted by Marie Nichols, violinist, and Charles Wark, pianist, and the notices received have been most cordial. A supplementary tour in New York and Pennsylvania cities is now being arranged.



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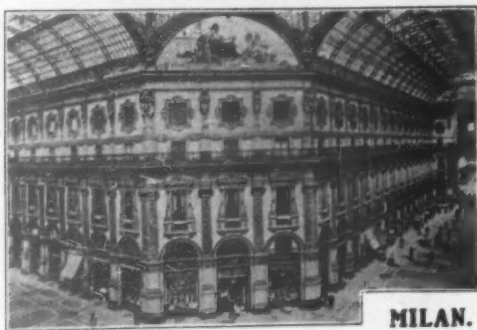
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MILAN.

APRIL 10, 1907.

Madame Angeri (Mrs. Stanly), a decided dramatic soprano of beautiful quality, is another successful American, and has sung in various theaters in such operas as "Norma," "Ernani," "Cavalleria," etc. She is contemplating a season in Mexico.

Lorenzo Valenti, of London, was in town for a few days to attend the debut of two of his pupils. At a hearing given by Bianca Volpini he was much delighted with this young lady's voice.

Monday, February 25, little Miccio Worsowski, the child pianist, gave a concert in Rome, with orchestra, obtaining the usual success and awakening the wildest enthusiasm.

The National Opera Company, it is rumored, will open its season at the Nazionale, of Rome, with "I Pagliacci," and end with Rossini's "Stabat Mater."

Concerts are plentiful in Rome, where people have more time than in commercial Milan.

The Goldoni bi-centenary is proceeding with great pomp of words, especially in Rome and Venice.

At the Conservatory, the Parisian Society of Wind Instruments gave its first concert Sunday afternoon, before a fair audience in size and appreciation. The players number ten, and their execution of pieces by Beethoven, Bach, Saint-Saëns and others was most delicate and effective, the flute being particularly brilliant. The second concert will take place on the 26th, when the program is to include Gounod, Mozart, Thuille and others.

At the Giardino, the most aristocratic place of amusement (one could almost call it private), another concert was given, and Mlle. Doliva sang prettily and Mr. Bernardo played the violoncello passably.

Franchetti's "Figlia di Jorio" was received very coldly by the Turin public.

Mascagni is in Milan at present, after his triumphant series of concerts in Bucharest. He is delighted with the enthusiastic reception the Roumanian capital gave him.

The greater part of Emma Carelli's company left Genoa today, bound for tropical Brazil.

Eleonora Duse will also soon embark for South America, but first she goes to Vienna for a few performances, thence to Budapest and Milan.

A benefit concert was given at the Conservatory on the 11th. Many well known artists took part, among them

Adele Borghi, the Choral Society Vincenzo Bellini, directed by Maestro Coronaro. Notwithstanding the object of the concert, a very slight audience attended.

It is reported from Rome that Sapelnikoff, the Russian pianist, was most successful there recently.

Two important concerts were given at the Conservatory. One Sunday afternoon, by the Trio Italiano, under the auspices of the Società Gli Annici Della Musica, and the other on the same evening, by the Quartetto Capet, a French organization, under the auspices of the Società del Quartetto.

Grace Whistler Misick has recently arrived in Milan after a most enjoyable trip through the principal cities of Italy. In Naples and Florence she sang before some of the most aristocratic audiences, gathered at a musicale given in her honor, winning the admiration of all present for her warm mezzo soprano voice and for the exquisite rendering of some of her best songs. She is looking bright and happy and ready for work.

"William Tell" at the Costanzi, of Rome, has had success. The papers are unanimous in pronouncing the tenor, Gilion, an excellent Arnoldo.

A young tenor, Fillippucci, who had sung here at the Lirico with success, shot himself in a train coming from Pavia. The cause is unknown, but it will be probably as usual, "Cherchez la femme!"

A young tenor, Leliva, a Russian, sang in "Aida" at La Scala before a large audience, which did not seem to be unusually impressed.

Puccini is expected here soon. He has already told the Parisians all he could about America. Let us see if he has anything left to tell his own people.

Madame Arkel, living here, once a celebrated singer, retired from the stage when still in possession of her full powers, and now has more pupils than she can take. Many of them will soon be ready for a debut in some large theater. Maestro Castellano, who also has many pupils and several Americans (promising ones at that), is another teacher planning for a public performance soon.

"King Lear" has been put to music by Cagnoni and will soon be given in a small city in Lombardy.

Another new opera by Del Pinto was given at Ferni with good success.

The news has just reached this office that Blanche Hamilton Fox (Bianca Volpini) has just signed for the important spring season at Pisa, to sing Amneris in "Aida." No doubt she will have a great success, as the part suits her beautiful mezzo soprano splendidly. It is rumored she is negotiating to sing the coming Italian season at Covent Garden. Miss Fox counts many successes already in such cities as Bergamo, Como, Vercelli, etc. She is, by the way, the daughter of an old newspaper man of Boston and New York.

At the Deutscher Sprachverein, of Milan, Professor Steinfeld, of Berlin, gave two musical lectures, one on "Rheingold" and the other on "Walküre." On the same evening Professor Soffredini held a musical lecture in antithesis on "Italian Music in the Eighteenth Century."

Alberto Franchetti, composer of "Asrael" and "Colombo" (and lately "La Figlia di Jorio"), has made a discovery in India, he writes to a friend, of an Indian singer who has a marvelous voice, is a phenomenal actress and knows a number of languages. He will induce her to come to Italy and will help her to finish her musical education, already begun with an Italian in Bombay.

Maestro Leonecavallo has lost the suit brought against him by Tiberini, the librettist.

Herman Areson, whose name has already appeared in THE MUSICAL COURIER some six or seven months ago, is a most promising pupil of Maestro Castellano. His voice is an extraordinary tenor of real dramatic quality and of immense range. The maestro thinks that within a year Mr. Areson will be able to make his first appearance before the public and that his voice will create a sensation.

The promenaders of the Galleria are commenting on Puccini's refusal to put "Conchida" (which is no other than "La Femme et le Pantin," by Pier Louys) to music, after having already accepted the subject, so much so that he himself decided to call it "Conchida." Some say that

he is afraid he will make a second "Carmen" (!), others that the subject does not interest him any more; but the truth is, as he told a friend, that he wants to compose on an American subject, and this will be "The Girl of the Golden West."

Salomea Krurcieniski, who created the role of Adriana Lecouvreur, will appear as the heroine in "Gloria," which will be given at La Scala April 6. She is enthusiastic over the new music, and Toscanini, the leader, is conscientiously bringing out every beauty with his magic baton.

Mahler, at his two concerts at Santa Cecilia, was greatly admired.

"Aida," with the new Amneris, Signora Bruno, is still a very weak performance as to ensemble.

Queen Marguerite very often has music at her palace. musicales of a very intimate character. At the last Queen Helen also assisted. The Quartet Capet played music by Beethoven, Franck, Schubert, Tschaiakowsky and others. Sometimes she asks an artist alone to come and spend the evening, and only one composer is played or sung. Queen

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Marguerite is an excellent musician and sometimes sits down at the piano herself.

Franco Fano, in the last number of his *Mondo Artistico*, has an interesting article regarding the luring of the best Italian artists by the might of the American dollar. There is serious apprehension as to who will remain for Italy's larger theaters.

Enrico Gurney, Philadelphia tenor, who sang with success "Linda," "Traviata" and "Favorita" at Pegli, is contemplating an immediate engagement for a large center in Italy.

Mr. Hopkins, the baritone of beautiful high notes, has left Milan to sing "Rigoletto," "Traviata" and other operas in a city near Modena.

An interview with Madame Hartreiter, of "Orfeo" fame, and Madame Lison Frandin, of "Carmen" fame, will be noted in next letter. They have both settled down to teaching and have lots of pupils. D. P.

Hanchett Going to Texas.

Dr. Henry G. Hanchett, who, so far as time could be spared from extended courses of recitals, has been devoting himself recently to literary work upon a new book and the perfecting of his correspondence course in musical analysis, has just accepted the office of dean of the Landon Conservatory of Music of Texas. This conservatory was founded about eight years ago by Charles W. Landon, the well known author and technician, who still remains its director. Recently live business men, interested in the development of the great Southwest, have reorganized the conservatory, capitalizing and incorporating it and putting an experienced manager in charge of its business interests. Dr. Hanchett has been invited to head its artistic department and has accepted. The arrangement involves fifty or more recitals in the Southwest and on the Pacific Coast and the spending of some time each year in Texas.

Charity Concert by the United Singers.

The United Singers of New York, under the direction of Carl Hein, gave a concert at the Manhattan Opera House Sunday night, for the benefit of several German hospitals. The assisting artists were Madame Arta, soprano; Elsie Fischer, violinist; Victor Ocellier, baritone; August Fraemcke, pianist, and members of the Manhattan Opera House orchestra. Being a charity concert, no further comment is necessary.

A new symphony, "Asrael" (op. 27, C minor), by Joseph Suk, was produced at Prague for the first time not long ago. It was described as one of the most important creations of Bohemian symphonic composers, and is in the style of the new German school, of which Richard Strauss is the head. The work is described on the title page as a "program symphony."

Douglas Boxall, of the Cincinnati Conservatory of Music faculty, gave a piano recital of record on the evening of March 21, at Huntington, W. Va. There were over 800 in the audience and the enthusiasm ran high over at Boxall's playing. He played with virtuoso technic and remarkable temperament. His program included Schubert's sonata, G major; Beethoven's sonata, E flat major, and a group of living composers—Leschetizky, Arthur Hinton, Poldini, Richard Strauss, J. H. Moore and four small poems by MacDowell. On Monday evening, March 25, Douglass Boxall and Bernard Sturm, violinist, gave a recital together at Millersburg, Ky., which was described as the musical event of the season.

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Ernesto Consolo Recital.

On Monday evening, April 22, Ernesto Consolo, the famous Italian pianist, gave an exceedingly interesting recital at Mendelssohn Hall before an audience whose numbers bore flattering testimony to the esteem in which Consolo was held in New York since his ensemble appearance here with Professor Heermann some months ago.

Consolo justified fully the high expectations with which his recital appearance in the metropolis had been looked forward to. In a program of exceptional dignity and musical weight he showed himself to be a player well grounded in the tonal, technical, intellectual and musical phases of the pianistic art. The Bach-Liszt prelude and fugue in A minor was read with scholarly sympathy and admirable polyphonic clearness.

The Scarlatti gigue revealed crisp touch and mastery of the unadorned classical style. A very modern prelude and fugue by Sgambati and an intermezzo from the same composer's pen were done con amore by Consolo, for he was at one time a pupil of the celebrated Italian musician. The Chopin B minor scherzo, taken at an unusually spirited tempo, was one of the most successful performances of the evening, and won resounding applause from the listeners.

The Brahms sonata in F minor is always a severe test for any player, and only one with a wide variety of interpretative gifts can hope to make it much more than merely bearable. Consolo succeeded in holding the attention of his hearers closely, and by virtue of his robust grasp and incisive rhythms enlivened the first and last movements, and thanks to his fervent temperament and genuine earnestness, made the second and fourth poetical and impressive in sentiment. The scherzo (third part of the long five movement work) sounded all its sturdy Teutonic humor and massive ruggedness under Consolo's energetic handling. Two dainty numbers by Cyril Scott—"Solitude" and "Pierrot"—and Weber-Tausig's "Invitation to the Valse," ended the concert. The last named clever transcription demonstrated conclusively that Consolo could easily rank high as a mere technician were he not more concerned with the higher virtues of piano playing, a richly modulated tone, unerring musicianship, and true taste in phrasing, pedaling, and musical delineation.

The audience gave Consolo a warm reception and at the end of his program recalled him so insistently that he responded with a Grieg march as an encore.

Madame Cappiani Planning Program.

Madame Cappiani is planning the program for the last matinee of the Women's Philharmonic Society, which will take place Saturday afternoon, April 27, at the studio, 21 West Forty-second street. Two of Madame Cappiani's pupils will sing—a soprano from Washington, D. C., and G. Magnus Schutz, baritone, who has appeared at a number of concerts in New York.

Recital by a Thursby Pupil.

Emma Thursby introduced her pupil, Elfriede Schroeder, soprano, at a recital last week at the Thursby studio, 34 Gramercy Park. Miss Schroeder, who is a daughter of Alwin Schroeder, the cellist, has a pleasing voice. Her list included songs by Schumann, Brahms, Jomelli, Parker, Henschel and Reinhold Becker. Elinore Altman, pianist, played between the song groups.

Gertrude Rennyson in Brussels.

(By Cable.)

PARIS, April 22, 1907.

To The Musical Courier

Gertrude Rennyson's first appearance as Elsa at the Monnaie Opera was a triumphant success.

DELMA-HEIDE.

Julius Klauser Dead in Milwaukee.

(By Telegram to THE MUSICAL COURIER.)
MILWAUKEE, Wis., April 23, 1907.

Julius Klauser, eminent musician, teacher and scholar, died today from an operation for appendicitis. S.

Gilberte Musicals.

With the contralto, Rosa Linde, to sing some of his songs, the composer, Hallett Gilberte, succeeded in making his closing musicale at the Hotel Flanders unusually interesting. Emilie Grey, harpist; Earl Ploute, violinist, and Mr. Gilberte himself, united in the program.

STILLWATER, MINN.—At a recent pupils' recital, at the home of Mrs. T. A. Whitworth, May Fisher played two movements from Beethoven's "Pathetique" sonata, the MacDowell polonaise in E minor, and several two piano arrangements, with Mrs. Whitworth. Carmen Jassey, singer, and William Steinkamp added interest to the program.

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Under and by virtue of a decree of the Circuit Court of Baltimore City, passed in a cause therein pending, entitled Bernhard Ulrich et al. vs. Auditorium Company of Baltimore, the undersigned, as receivers, will sell by public auction on the premises, on the TENTH day of MAY, 1907, at 4:30 o'clock P. M.,

All that valuable fee simple lot of ground, subject to lease as hereinafter mentioned, situated and lying in Baltimore City, and described as follows, viz:

Beginning at a point on the west side of Maryland avenue 74 feet 7 inches north of the north side of Mount Royal avenue, and running thence north on Maryland avenue 116 feet 9 inches; thence west 170 feet, thence north 19 feet 1 inch, thence west 165 feet 8½ inches to the northeast side of Mount Royal avenue, which there turns and follows a northwesterly direction; thence southeasterly along such northeast side of Mount Royal avenue, following the curve thereof, 232 feet 4¼ inches, thence north 35 feet 11¾ inches, thence east 180 feet to the place of beginning on Maryland avenue.

A plot of the property may be seen at the office of Carroll T. Bond, one of the receivers, 701 Maryland Trust Building, Baltimore.

The improvements on the lot consist of a large brick building, covering 196 by 106 feet in area, formerly known as Music Hall, more recently as The Lyric, designed and used for musical and theatrical entertainments, conventions, etc., containing a main auditorium or hall with a seating capacity of 2,250, and stage of about 70 feet width and 37½ feet depth, with well fitted dressing rooms, store-rooms and other accessories usual in a building applied to such uses, and also containing a smaller hall 36 feet by 100 feet in size, fitted for smaller gatherings.

At the same time the undersigned receivers under the same decree will sell the following personal property and equipment now in and used in connection with the building, viz:

80 Large White Tables, 82 Small White Tables, 1 Kitchen Table, 1 Kitchen Range, 2 Office Rugs, 1 Office Desk, 2 Office Tables, 625 Wooden Chairs, 2,240 Seats, 1 800 Light Dynamo, 1 600 Light Dynamo, 1 8 Foot Fan, 2 80 Horse Power Boilers, 1 No. 2 Dean Pump, 1 110 Horse Power Ball Engine, 1 Stage Switchboard, 1 Cellar Switchboard, 1 Watchman's Clock and Batteries. The following scenery and equipment therefor: 1 Box Set with Ceiling, 1 Palace, 1 Gothic, 2 Tormentors, 1 Drop, 12 Wings, 4 Borders, 2 Backings, 58 Sets of Lines, Pulleys, Brass Rails, 2 Ice Coolers, 6 Mirrors, 4 Wire Screens, 30 Music Racks, 24 Fire Buckets, 6 Fire Extinguishers, 4 Chandeliers, Electric Fixtures, Elevated Platform, Velour Curtain and Drapery, 3 Ticket Boxes, Oratorio Platform, 1 35 Horse Power Engine.

For title see the following deeds to the Auditorium Company of Baltimore, respectively dated and recorded among the Land Records of Baltimore City in the libers and folios here mentioned:

Deed from Hollins McKim, dated May 26, 1892, J. B. 1306-520; Haslett McKim, Jr., and wife et al., May 28, 1892, J. B. 1306-403; Robert McKim and wife, May 26, 1892, J. B. 1306-404; John A. McKim, May 28, 1892, J. B. 1306-406; Robert McKim and wife, May 26, 1892, J. B. 1306-407; Robert McKim and wife et al., May 28, 1892, J. B. 1306-408; Joseph S. Smith, June 4, 1892, J. B. 1306-506; Frederick Stamp and wife, June 4, 1892, J. B. 1306-507; America M. Small et al., May 9, 1902, R. O. 1805-9.

The aforesaid property, both real and personal, is subject to a lease to Fred. H. Gottlieb and William Knabe, dated the 1st day of October, 1903, and recorded among the Land Records of Baltimore City in Liber R. O. No. 2040, folio 167, by the terms of which lease (for a full understanding of which terms prospective purchasers are referred to the lease) the said Gottlieb and Knabe, lessees, were granted a leasehold interest for the period of five years from October 1, 1903, with the privilege of renewal for an additional term of five years thereafter, at an annual rental of two thousand five hundred dollars (\$2,500) and upon payment by the lessees of taxes, water rent and insurance, and the property, both real and personal, will, under the decree aforementioned, be sold subject to said lease.

Terms of Sale: One-third cash and the remainder in six months from the date of sale, or all cash, at the option of the purchaser, the credit payment, if any, to bear interest from the day of sale and to be secured by the note of the purchaser or purchasers, endorsed to the satisfaction of the receiver. A deposit of \$1,000.00 on the day of the sale will be required.

The property may be inspected by arrangement with Mr. Bernhard Ulrich, manager, The Lyric, Baltimore.

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MUSIC IN PHILADELPHIA.

PHILADELPHIA, Pa., April 20, 1907.

An event in the musical history of Philadelphia, in a season rich in attractions, was the production last Tuesday evening of Gounod's "Faust," by the Philadelphia Operatic Society, under the direction of S. Behrens. The performance was remarkable for the smoothness of the dramatic action, the success of which was undoubtedly due to E. S. Grant, whose thorough familiarity with such work is well known. The chorus of 150 selected voices shared encores with the soloists.

Sara Richards made a favorable impression as Marguerite, as did Nancis France, in the part of Siebel. Mrs. Vesta U. Potts invested the slight role of Martha with a touch of humor. William H. Pagdin, as Faust, sang the part with ease. The Mephistopheles of Henry Hotz was worthy of much praise. Last, but by no means least, was the thoroughly sympathetic interpretation of Valentine, by George Russell Strauss.

Messrs. Pagdin, Strauss and Hotz appeared as principals in the performance, in concert form, of the first two acts of "Aida" in conjunction with the Strawbridge & Clothier's chorus. The chorus itself, comprising 150 voices, has accomplished wonders in the short time it has been organized and promises much for the future. Besides the "Aida" choruses, its numbers included "Hail, Bright Abode," from "Tannhäuser," "Lohengrin" Bridal Chorus, and Handel's "Largo" (by request), all given with precision and an earnestness inspiring to witness. Besides the soloists already mentioned, the feminine element was represented by Abbie R. Keely and May Walters, who filled the roles of Aida and Amneris admirably. The performance was skilfully directed by Herbert J. Tily.

The principal attraction of the Mendelssohn Club concert, Thursday night, was Dr. W. W. Gilchrist's new cantata, "An Easter Idyl." It proved a noble work, and was well received. Madame Stein and Nicholas Douty were the soloists, and these artists were assisted in quartet parts by Mr. and Mrs. Henry Hotz.

Saturday afternoon, April 27, a faculty recital will be given by Henry Schradieck and Paul Volkmann, of the Combs Broad Street Conservatory of Music, assisted by Nellie Wilkinson and Earl E. Beatty, pupils of Mr. Combs, in the chapel of the South Broad Street Baptist Church, Broad and Reed streets.

The Fortnightly Club, under the leadership of Maurits Leefson, had a responsive audience at the Academy of Music for the second concert of the season. Among the most pleasing selections were "Young Siegfried," "Robin Adair" and the "Soldiers' Chorus," from "Faust." Harriet Foster, contralto, and Alvin Schroeder, cellist, proved delightful soloists.

On Thursday evening the Pennsylvania Railroad Y. M. C. A. Chorus, under the direction of Owen Fitzgerald, gave a satisfactory performance of the "Chimes of Nor-

mandy." Florence Hinkle's refreshingly natural acting, coupled with her fine vocal interpretation of the part, supplied a charming Germaine; Emma F. Rühl's gay and sprightly Serpolette captivated her audience. The male characters were acceptably filled by Harry Saylor, Wilbur Hering, T. Frank Dooner and Frank A. Diamond.

Thaddeus Rich, violinist and concertmeister of the Philadelphia Orchestra, will be the soloist at the next concert of the Treble Club, next Friday evening.

A recital was given by the pupils of the E. R. Peall Conservatory of Music and Art, at the New Century Drawing Rooms, on Monday evening, April 8.

The final concert of the Chaminade Club will be given at Griffith Hall, on Wednesday evening, May 8. The program is to be devoted to works of Philadelphia composers.

The fifth meeting of the Melody Club was held at the Orpheus Rooms on last Tuesday evening, when Rebecca Lyons played MacDowell's "Scottish Poems," and "La Poupee Valsante," by Poldini. Miss Langston, Mrs. Du Mond and Mr. Scott sang, while Miss Jalland and Mrs. Heckscher gave some concerted music for violin and piano.

"Childhood in Song and Story" is the promising title of Anna Müller's recital, to be given at the New Century Drawing Room on Tuesday afternoon, April 30, assisted by Anna Windle Paist, reader, and Florence Dunlop, pianist.

W. W. Gilchrist, David E. Crozier, Camille Zeckner, Clarence Bawden, R. F. Maitland, Dr. Isaac Barton and Garrett W. Thompson are among the composers to be represented at the Manuscript Music Society meeting at the New Jerusalem Church on Wednesday evening, April 24.

On Saturday afternoon, April 20, a recital was given by the pupils of the Combs Broad Street Conservatory of Music.

Recital by a Becker Pupil.

Gustave L. Becker presented another of his advanced pupils, Sarah Sewall, of Staten Island, in a piano recital at the Becker studio, 1 West 104th street, New York, Saturday afternoon of last week. Miss Sewall played the prelude and fugue, in E minor, by Bach; the "Moonlight" sonata, Beethoven; numbers by Chopin, Schumann, Liszt, Jensen, Kirchner and the first movement of the Raff piano concerto, op. 185, with Mr. Becker playing the orchestral part on a second piano. Miss Sewall played with excellent effect. Her spirited performance of the excerpt from the Raff concerto was the feature of her program. Alice Ralph, a pupil of Carlos N. Sanchez, sang songs by Roma, Amy Woodforde-Finden, and a charming "Lullaby" by Mr. Becker.

WOOSTER, OHIO—Recent musical events, under the auspices of the University of Wooster, included a song recital by Jeannette Fernandez, soprano, from New York, assisted by faculty members: Ethel K. Foltz, pianist, and J. Lawrence Erb, organist; an organ concert by Mr. Erb, and a concert devoted to the performance of "By Babylon's Wave" (Gounod) and "The Seven Last Words of Christ" (Dubois).

Music in Minneapolis.

MINNEAPOLIS, April 18, 1907.

The event of the week was the Apollo Club concert Tuesday evening, when a request program selected by vote of associate members, was presented. Mr. Woodruff achieved excellent results with the club. Corinne Rider-Kelsey, the soloist, made her first appearance in Minneapolis, and her success was a distinct one. Her selections were admirably adapted to a concert of that character and were sung with a tonal beauty and artistic conception most captivating. Incidental solos were given by Bernard Ferguson and Joseph McCracken, members of the club. Dr. Rhys-Herbert was at the piano, and Clarence A. Marshall at the organ.

Alfred Wiley and his pupils devoted their third concert to the works of living composers. The program included groups of songs by MacDowell, Rhys-Herbert, Buck, Coombs, Chadwick and Protheroe.

The Ladies' Thursday Musicales, gave their last but one fortnightly concert last Thursday morning. Those who contributed to the program were Florence E. Parks, Magdalen Oldberg, Alberta Fisher-Reutell, Eugen Skaaden, Inez Davis, Grace Reed, and Messrs. Meader and Milner.

Irene Wood, assisted by her teacher, Blanche Strong, gave an interesting piano recital recently.

Easter Sunday was bright and clear. At the First Congregational Church an original cantata, "An Easter Canticle," by Clarence A. Marshall, the organist, was rendered with excellent effect by the quartet. At the Church of the Redeemer, Emil Oberhoffer produced Haydn's "Creation," with the assistance of a small chorus. At St. Mark's Episcopal Church Gordon Graham and his surpliced choir sang Gounod's "Messe Solennelle."

"Pinafore" was resuscitated by students of the University of Minnesota, and produced twice at the Armory with such success that two additional performances have been arranged at the Metropolitan Theater.

Students of the Johnson School of Music gave two recitals last week and a series of informal student recitals are in progress at the Northwestern Conservatory.

Tenor Dufault's Engagements.

Paul Dufault, the tenor, recently operated on for appendicitis, is recovering in short order. April 1 to April 6 he sang with the Montreal Symphony Orchestra in concerts, then in New Bedford, Mass., April 17; he sang "In a Persian Garden," in New York; April 22, in Manchester, N. H.; April 24, in New York; April 25, in New Rochelle; April 30, in the Kotlar benefit concert, at the Savoy Theater. For the month of May he has some important engagements, at Woonsocket, Mass., and elsewhere. He has already booked a series of concerts with the Von Ende String Quartet, in Philadelphia, Washington and elsewhere for next season. Mr. Dufault is a prime favorite wherever he sings, and where he sings once he is sure of re-engagement.

New England Singer Dead.

James Henry Ricketson, a singer of wide reputation in New England, died Monday, April 8, at his home in Milton, Mass. Mr. Ricketson had filled positions in Episcopal church choirs of New York, Boston and Providence.

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F. R. Otto Meyer's Return.

F. R. Otto Meyer, the Chicago violinist, who has been abroad for several years, taking a full course at the Prague Conservatory, under the eminent technic expert, Stephan Suchy, and later a finishing course under Ysaye, in Brussels, has returned home. Mr. Meyer is spending a short time in New York investigating violinistic conditions. He is recognized in Berlin, which has been his home for a year, as one of the best equipped expositors of the Sevcik method. He is a specialist of this school and holds a certificate from both Sevcik and Suchy. Not only is Mr. Meyer a violinist of great ability, but he is a successful teacher, having built up a large class in Berlin. He has not definitely determined upon his future movements. It is likely that he may appear in several concerts during his stay in this country.

Symphony Concerts in the Greek Theater.

BERKELEY, Cal., April 15, 1907.

The eighteenth and nineteenth symphony concerts in the Greek Theater, of the University of California, were given on March 28 and April 11, under the direction of J. Fred. Wolle. The program for the first date was: "Spanish Rhapsody," Chabrier; "The Afternoon of a Faun," Debussy; "Symphonie Suite" (from a "Thousand and One Nights"), Rimsky-Korsakow; "Death and Transfiguration," Strauss. The offerings for the April concert were: First symphony, Schumann; concerto for violin, Tchaikowsky, Alexander Petschnikoff, soloist; "Concertante Symphony," for violin and viola, Mozart. Anton Hekking, the cellist, will be the soloist for the concert on May 2.

Two New Appointments for Eddy.

Clarence Eddy has been engaged as the organist and choirmaster of the Tompkins Avenue Congregational Church, Brooklyn, and will enter upon his duties the first Sunday in May. This is one of the largest churches in the United States and has the largest membership of any church of this denomination in the world. During the coming summer there will be built expressly for this church a magnificent four manual organ, to cost \$16,000. It will be finished by October 1. The choir is to be composed of a quartet of solo voices and a picked mixed chorus of thirty-five singers.

Mr. Eddy has been appointed as the "official" organist

of the Jamestown Exposition and will dedicate the big organ in the Auditorium May 13. He will then give six recitals on six successive days.

Frieda Stender in the West.

Another notice demonstrating the excellent impression made by Frieda Stender in her Salt Lake City concert is as follows:

Miss Stender's clear soprano voice certainly warrants all the praise that preceded her appearance, and in many ways is remarkable, certainly so for strength and volume. She could easily have filled the Tabernacle, and it was evidently an effort to keep it within the bounds of the small room, although she has it under good control and gave many evidences of tender expression. Miss Stender's repertory covered a wide range, including Italian, French, German and English selections, as well as a gem by Grieg. Particularly pleasing was the German number by Mayer, "Ich Liebe Dich Allein," and the encore given after the last number of the program, "The Nightingale's Song to the Rose," by Nevin, was enthusiastically received.—Inter-Mountain Republican, Salt Lake City.

Abercrombie to Teach in Rochester.

Charles Abercrombie, the professor of singing, has decided to teach during the summer months at Rochester, N. Y., and will rent his studios from June 12 to October 1. The studios are most artistically furnished and contain Weber boudoir grand piano, double folding bed and couch bed, linen, chinaware, silver, etc.; bathroom, porcelain bath, hot and cold water, electric light and small gas range for light housekeeping, elevator all night, southern exposure, cool and airy. 430-432, The Arcade, 1947 Broadway, opposite subway and elevated stations, at Sixty-sixth street. Can be seen at any time. Very reasonable rate. References.

Cup for Hammerstein.

After the final performance at the Manhattan Opera House last Saturday, the singers of that institution presented a silver loving cup to Oscar Hammerstein.

William Happich, violinist, from Philadelphia, and Joseph Maerz, pianist, from New York, united in a recital at the Arundel Club, at Baltimore, Saturday of week before last. The Baltimore papers published favorable criticisms. Mr. Happich played the Wieniawski concerto in D minor, the Bach-Gounod "Ave Maria," and Sarasate's "Romanza Andaluza." Mr. Maerz performed numbers by Chopin, Liszt, and the Brassin transcription of the "Magic Fire Music," from "Die Walküre."

Janet Bullock Williams' Pupils.

The pupils of Janet Bullock Williams gave a song recital Saturday morning of last week in the banquet room of the Waldorf-Astoria. The participants were: Douglas Jamieson, Isabella Ames, Florence Vance, Charles Franklin Adams, Austin Hall Evans, Bessie Harris, Jeannette Milton Wells, Mildred Clark, Francis Wells Mastin, Helen Carslake Marcelus, Clarence Tilden, Berthram Newton and Dorothy Clark. The singing of these students showed how thoroughly they had been taught. At the close of the recital Miss Williams was heartily congratulated upon the success of her pupils.

Constance Beardsley Heard in Brooklyn.

Constance Beardsley, the talented daughter of Dr. and Mrs. William E. Beardsley, played in Brooklyn last week, at a meeting of the Chiropean, held at the Knapp Mansion. Miss Beardsley, who has studied for several seasons abroad with Josef Hofmann, revealed a beautiful touch, and much skill and intelligence in her numbers, the Chopin prelude in C minor and berceuse, by the Polish composer. As an encore, the young pianist played the impressive prelude by Rachmaninoff.

Violin Recital in Lewisburg.

Dora Becker, the violinist, gave a recital at Buckner Hall, Lewisburg, Pa., Thursday evening of last week, assisted by Gustave L. Becker, pianist. The works played included the Beethoven sonata, op. 12, No. 1, and numbers by Gade, Brahms, Chopin, Dvorák, and Sarasate. Miss Becker's list also contained the Rossini-Paganini "Moses Fantasie" (on one string), and a Bach gavotte for violin, alone.

A Campanini Reception.

Cleofonte Campanini, the Manhattan conductor, gave a farewell tea in his apartments at the Hotel Navarre last week to the members of the opera company and a few of his friends. Among those present were Mr. and Mrs. Bassi, Mr. Arimondi, Madame de Cisneros, Arthur Hammerstein, Messrs. Gilibert, Sanmarco, Oscar Hammerstein and Charles Dalmores, and Madames Russ, Arta, Sepilli and Jomelli.



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CINCINNATI.

CINCINNATI, Ohio, April 20, 1907.

Before an audience of exceptional and boundless enthusiasm, Hans Richard, of the Cincinnati Conservatory of Music, ably supported by Bernard Sturm, Julius Sturm and George Glassman, gave one of the most unique and brilliant programs of the season last Thursday night. Two modern works were performed, one from the Swiss virtuoso, Hans Huber, the other from the newly risen star of German composition, Paul Scheinplug, which work is scintillant with beauties of every sort and which is of the most daring modern type—this means that the composer gives free reign to his imagination, summons up all his technical knowledge and rides as on a winged steed through a boundless "heaven of invention." This is true of the Huber sonata for piano and violin, and is triply true of this astounding piano quartet in E major, op. 4, by Paul Scheinplug. At every moment during the forty-five minutes of the performance the listener was startled with some audacious newness of effect or charmed with some soulful bit of melody, or set tingling with some fiery climax that burst forth with volcanic impetuosity.

To Mr. Richard belongs the credit of having discovered and produced this amazing work, its technical difficulties defy description. Only to have heard it is to believe it. Mr. Richard has a marvelous technic especially dazzling in all octaves and colossal climaxes, which are as firm and sky piercing as the Alps among which he was born. There is blood warmth in his readings, yet a sense of artistic intelligence keeps him from extravagances. The Messrs. Sturm and Glassman were in every respect worthy collaborators with the pianist. A more finished and magnetic performance of new and difficult music Cincinnati has seldom heard.

Mrs. Dell Kendall-Werthner, soprano, has been engaged as one of the soloists for the Atlanta May Festival, May 29, 30, 31 and June 1. From Atlanta Mrs. Werthner goes direct to Asheville, N. C., where she will sing the soprano role in "The Messiah." On May 8 Mr. and Mrs. Werthner appear as soloists at the Chattanooga Sängerfest.

The third and last concert of the chorus and orchestral forces of the College of Music took place at Music Hall Thursday night, and attracted the usual large and enthusiastic audience. The chorus, under Mr. Saar's direction, while not always true to the beat, did its part acceptably. The Reinecke "The Winter Hath Not a Blossom," and Saar's own "Dame Nightingale" were the best rendered, the former being musically well done.

A number of interesting soloists were presented. Octavia Stevenson played the "Larghetto" from Raff's C minor concerto with much verve and finesse, and Mrs. Thomas

Haydock Hunt played the Pierne fantasia ballet with much temperament and taste, though not always true technically. Florence Hardeman gave a good rendition of the G minor concerto of Bruch, and Helen Brown sang an aria from Florida's opera, "Maruzza," with much taste and refinement. The composition is a very interesting one. Another work of Signor Florida was included in the program, a "Serenata," which was finely played by the orchestra, with Percy Fullenwider as soloist. The orchestra, under Mr. Marien, gave a fine account of itself, and proved itself to be an ambitious body of players well directed. Its performance of the Tchaikowsky "Andante Cantabile" was particularly beautiful.

Incident to the closing of the current academic year of the College of Music, many recitals will be given by members of the faculty and the students.

The following schedule has been arranged with dates subject to change: Pupils of A. Gorno, April 22 and 29 and May 1; pupils of Miss Mannheimer, April 23, in an interpretation of "Midsummer Night's Dream"; pupils of Pietro Florida, April 24; pupils of Lino Mattioli, May 2, 7 and 8; pupils of Louise Dotti, May 4. A number of other recitals planned by members of the faculty and their students will also be given, and the dates announced later.

J. A. HOMAN.

Calvé's Plans.

Since the close of the grand opera season at the Manhattan Opera House Calvé has been resting in her apartments at the Hotel Astor. May 2 she will sail for France, where she will remain during the summer, returning to America in the fall for the opening of her concert tour. This will embrace the United States, Canada, Mexico, Cuba and also the Hawaiian Islands. The tour will be under the management of John Cort and will be directed by J. Saunders Gordon.

Calvé's appearance at the Manhattan Opera House was one of the events of the local musical season. She was in magnificent voice and her every appearance was greeted by an audience that filled all the available room in the spacious building. In all Calvé appeared nine times—five times in "Carmen," twice in "Cavalleria Rusticana" and twice in "La Navarraise." It is the opinion of many competent critics that the great artist never appeared to better advantage on this side of the Atlantic.

Calvé will give some fifty concerts during her tour, which will cover a wide territory. She will open in the East October 5 and will close about March 1. The extensive program which Messrs. Cort and Gordon have mapped out for Calvé precludes the possibility of her appearing in opera in this city next season under the direction of Mr. Hammerstein. New York people, however, will be able to hear her in one or more of her concerts here.

Cornellie Overstreet Scores Brilliant Success.

LOUISVILLE, Ky., April 20, 1907.

One of the sensational surprises of the Louisville Music Festival was the playing of Miss Overstreet, an unusually gifted young pianist, performing the Tchaikowsky concerto, with the New York Symphony Orchestra, Walter Damrosch, conducting. Her interpretation of this exacting concerto showed not only virtuosity and musical intelligence of a high order, but the broadest conception of the composer's ideas. Her technic was more than adequate to overcome the tremendous difficulties presented in this work. She has shown an excellent command of tone color, particularly in the second movement of the concerto, while in the last movement she has reached a climax of power and brilliancy which moved the audience to a veritable ovation.

Miss Overstreet was recalled many times and her appearance proved one of the sensational triumphs of the festival. She is a pupil of Moszkowski and Leschetizky, and those who heard her are justified in predicting a most brilliant artistic career for her.

Miss Overstreet used a magnificent Baldwin concert grand piano.

Music in St. Paul.

ST. PAUL, Minn., April 19, 1907.

Madame Schumann-Heink's recital at the People's Church, April 12, was one of the notable events of the late season. The audience was especially pleased with the three numbers in which the great contralto was accompanied at the organ by Mrs. Francis Hoffmann.

The Schubert Club closed its season on April 10 with a program devoted to Brahms, Schumann, Strauss and Carl Venth. The artists were Mrs. Benjamin Sommers, Mrs. Hoffmann, Mrs. Herman Sheffer, Carl Venth, Carl Fischer and Enrico Sansone.


Carl Venth delivered his lecture on "Norway" at Unity Church Monday evening. Mr. and Mrs. Venth expect to spend their summer on the Pacific Coast. It has been reported that Mr. Venth has received a fine offer from Cincinnati for next season, but it is hoped that he will be retained in St. Paul.

Creatore and his band gave a concert at the People's Church on April 18.

The Symphony Orchestra Society will need \$3,000 more for next season. Until this additional sum has been subscribed no definite statements can be made concerning any plans for next season.

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LEIPSIK.

LEIPSIK, April 10, 1907.

The Leipzig Conservatory has increased its vocal faculty by the addition of Emma Baumann, who was for many years a member of the Leipzig Opera. She will begin instruction at the institution on May 1. She has had a large following of private pupils for years.

Max Reger, recently added to the faculty in composition, has begun instruction.

In the eight recent Prüfungs of the conservatory there was a total of fifty-one students who thus formally indicated the conclusion of the regular instruction. The nations represented were Germany with 22; Poland, 2; the United States, 4; Denmark, 1; England, 4; Ireland, 1; Australia, 1; Russia, 4; Italy, 1; Austria, 3; Sweden, 1; Bulgaria, 2; Switzerland, 4, and Argentine, 1. Sixteen were pianists, pupils of Ruthardt (3), Von Bose (4), Teichmüller (4), Pembaur (5). Seven vocalists were pupils of Frau Hedmondt and one was a pupil of Herr Noe. Four violinists were pupils of Sitt and 3 pupils of Becker. Of the 8 students whose compositions were performed, 3 were under Krehl, 1 was under Schreck, and 4 under Hofmann. The other instruments represented have only one instructor to the branch. These were 5 organists under Homeyer, 3 cellists under Klengel, 1 flutist, 1 clarinetist, 1 trombonist and 1 oboist, respectively under Barge, Heyneck, Müller and Tamme. The ensembles represented were from classes of Julius Klengel, who also has entire charge of the cello work at the institution.

The English violinist, Albany Ritchie, who made two tours with Ellen Beach Yaw and lived for a time in California, played a recital in Hotel de Prusse. He was assisted by the Russian pianist, Wladimir Cernikof, now of Berlin. The violin numbers were the Bruch "Scotch" fantasia, the Guiraud caprice and the Saint-Saëns B minor concerto. The artist showed generally agreeable school, played in tune and was very interesting.

Fourteen piano pupils of Meta Loewenthal played a Sunday morning recital in Hotel de Prusse. Solo pieces, movements from sonatas in original form, and occasionally for four hands, were produced in the usual order of teaching. Fräulein Loewenthal has been instructing for six years, after study in the conservatory under Carl Reinecke and privately with Alexander Winterberger. The pupils who appeared here invariably produced a fine tone, but none had memorized the pieces for performance. The pupil nomenclature included Rosa and Fritz Tand, Erna and Frieda Lustig, Charlotte and Fritz Denenberg, Käthe and Rudolph Silbermann, Milli and Henny Tockel, Martha Fischer, Rudolph Hennig, Hertha Keferstein and Fräulein Kaufmann.

Mabel Barry, of Hamilton, Canada, has recently arrived in Leipzig and entered the conservatory for further piano study under Fritz von Bose. She has been for some years under J. L. Cherrier, who is an organist and a very busy teacher in Hamilton. Mr. Cherrier spent some years at study in the Leipzig Conservatory, and though piano was his chief instrument, he was at that time playing oboe well enough to be selected as a substitute in the City and Gewandhaus Orchestra during some months' illness of a regular member of the orchestra.

The Frauen Verein of the Leipzig Children's Hospital has just given and repeated a beautiful entertainment for the benefit of that hospital. The entertainment program was given up to D. Rahter, proprietor of the publishing house of his name. With reference to performers, audience and beneficiaries, the program was entitled "The Child of Art," with the motto: "Child to Child, for the Benefit of the Child." The evening was divided into four sections, to comprise music, under personal management of Mr. Rahter; painting, under arrangement of P. H. Beyer & Son; literature, under Director Anton Hartmann, and dancing, under Josephine Strengsmann, ballet master at the theater. The full boys' corps of the Connwitz Musik Freund Verein executed a noisy but entertaining "retreat" to close the program. A children's orchestra of 150 players and children's chorus of 100 voices, under Conductor Willy Wolf, performed Ludwig Schytte's child suite for chorus

and orchestra. The same chorus, under Cantor Bruno Röthig, sang spring songs and playing songs. A juvenile string quartet, comprising Jenny Schkolnick, Erich Anschütz, Kurt Zernik and Eva Klengel, played the Handel largo and the Haydn serenade. Bertha Schkolnick, a thirteen year old pupil of Teichmüller, played Zilcher, Tschakowsky, Henriques and Schumann works that she had memorized entirely within five days. Three boys from the celebrated Thomaner Chor sang duets for soprano and alto and an alto solo, the third boy acting only as accompanist. The orchestra players were brought together from the private classes of Julius Nestler, O. Prager, Theo. Raillard, C. Schmidt, A. von Sponer, H. Wahls, Fräulein Köthe Laux, Fräulein Clara Schmidt-Guthaus, the Messrs. Hans Becker, A. Beyer, Robert Bolland, M. Böthig, Gustav Borchers, C. Bruger, A. Kludt, E. Kolb, M. Löffler, H. Malz, B. Richter, H. E. Richter, J. Richter, B. Röthig, F. Schaab, Hans Sitt, O. Wittenbecher and Max Wünsche. The entire program was carried out on such a high plane of excellence as to bring a most general request for repetition, and especially as the house was sold out on the first evening. It was, in truth, a joyful occasion to see and hear so many embryonic Paganinis grouped together under one roof. Among the finely artistic moments of the evening were those required by Bertha Schkolnick for the playing of five piano pieces. She is a rarely gifted child, for, though another had been scheduled for the number and she was given her compositions only five days before the public rehearsal, she played them in infinite finish and taste, finding at every hand some manner of enhancing the beauty of a phrase.

The Sunday music by the Thomaner Chor and the City Orchestra, alternating between the SS. Thomas and Nicolai churches, was resumed Easter Sunday and Monday by renditions of Bach's Easter cantata, "Erfreut euch ihr Herzen," for solo, chorus, orchestra and organ.

The motet service by the Thomaner Chor, Saturday afternoon, March 30, brought Johann Kuhnau's choral Vorspiel, "Ach Herr mich armen Sünder"; Palestrina's "Popule meus"; Melchior Franck's "Herr Jesu, deine Angst und Pein"; Wil. Friedemann Bach's choral Vorspiel, "Wir danken dir Herr Jesu Christ"; J. S. Bach's "Auf Ostern."

The eighth and last of the annual Prüfungs at the Conservatory was devoted entirely to compositions by students. It will be observed that with but one exception the composers were present, either as performers or conductors of their own works. The program was as follows:

Organ prelude and fugue, composed and played by Emil Schennich, of Reutte, Tyrol.

G minor string quartet by Peder Gram, of Copenhagen. Played by Karl Asmus, of Wiesbaden; Wilhelm Ludwig, of Krieger, Bohemia; Willy Schaller, of Lichtentane, and Albert Braune, of Rudolstadt.

Pastorale and scherzo from a sextet suite for strings, oboe and clarinet, composed and performed under direction of Edwin Kallstenius, of Lund, Sweden. Played by Emil Bohnke, of Sdnaskawola, Russia; Walter Schierow, of Magdeburg; Wilhelm Schubert, of Augsburg; Leo Sachs, of Mogilow, Russia; Alfred Seidler, of Eisdorf-Lützen, and Karl Stock, of Zangenberg-Zeitz.

Concertstück in three movements for piano and orchestra, composed and played by Luella Totten, of Pittsburg.

Ardante con moto for orchestra, composed and performed under Dimitri Radeff, of Schumen, Bulgaria.

Andante and scherzo for orchestra, composed and performed under Fritz Theil, of Magdeburg.

Notturmo Siciliano for orchestra, composed and performed under Ernesto La Villa, of Palermo, Italy.

Festival piece in form of a march, composed and performed under Kurt Reine, of Naumburg.

The first, second and third numbers were by pupils of Stephan Krehl, the fourth was by a pupil of Gustav Schreck, and the others were by pupils of Richard Hofmann. On the whole, the program may not have embodied so much talent as was shown in the compositions of last year, though the showing was still meritorious.

The Schennich prelude and fugue was built on good musical lines but there was not enough individuality in it to make its reception especially exciting. The four movement quartet by Gram was good material, showing occasional melodic relation to Mendelssohn, especially in

cadence, and there was also some bearing toward music of the North, with a melodic outline about like that of Sinding. The character of the North was to be observed slightly again in the last movement. The writing was generally direct and forceful and the general impression made was a favorable one. The Kallstenius sextet movements included pleasing tonal combinations of the instruments and the pastorale was well pervaded by healthy mood. The scherzo was a combination of dance rhythm and folk melodic material jokingly thrown together. The composer sat upon a chair and directed the work principally with the forefinger of his right hand.

Much interest was felt in the piano work by Miss Totten, since she has had many years of study in all forms and has acquired an immense technic in the use of the ordinary paraphernalia of composition. Unfortunately, this concertstueck showed its greatest weakness in the very first theme. It was so light as to have almost the character of a cradle song, and carried decidedly the atmosphere of the salon if not of the operetta stage. The contrasting and developing material were stronger and as she knew how to invest the piano part with all sorts of florid invention, furthermore came to effective writing for both piano and orchestra to close, the work was still entitled to respect after thus beginning its travels on a game leg. The second part, marked largo religioso, was of better character throughout, brought a unique and interesting figure for contrast, was generally well invented and seemed to be good music. The piano was always interestingly treated in proper relation to the orchestra. The third movement was in rhythm related to the Russian. As in the preceding parts the composer was never at a loss for something interesting to do for the piano while the orchestra had the theme.

The andante of the Bulgarian Radeff was in one of the free moods often found in List. It was thoroughly spontaneous, was of fine quality, was built up to an impressive effect before the close, and on the whole, probably showed the best talent of the group represented on this program.

Mr. Theil's andante was also in a free mood and found some fine melody for the cellos. Writing high upon the strings gave distinctly modern flavor to the work. Later the counterpoint got so thick as to seem muddy and in the scherzo that followed, the composer, as conductor, was not yet able to hold his orchestra together. The violins were not drawn finely enough, though they had been given a bowing which would have sounded immensely well over the new melody for cellos. The general impression was that of a worthy work for a young writer.

La Villa's nocturne gave most of the work in the beginning to the horns, with strings pizzicati. The material was generally tasteful, though the scoring became so thick toward the close that at the climax it was difficult to tell what was intended. The main material was of hardly enough character to warrant so long treatment as it received.

Reime's march was unavoidably to be associated with the "Meistersinger" Vorspiel without ever coming to a direct following of any Wagner theme. The chief principle evidently pursued in the composition was to make as much hubbub as possible, and whenever in doubt, compose for the cymbals. The piece should become a great favorite with cymbal players who are ambitious to be heard. Musically, the composition showed a fluent manner of discourse, and if the young composer finally comes to his individuality he may become well known.

The chorus of the Berlin Royal Opera gave a concert in Albert Halle, with Hugo Rüdel as director; soprano, Emmy Destinn, and violinist, Carl Halir, as soloist. Leo Blech was present to play the piano part of his song cycle on Destinn's poem of "Der galante Abbé." The Strauss sixteen part à capella setting of Schiller's "Der Abend," the Destinn-Blech cycle, and Richard Wagner's à capella, "Weihegruss," for mixed chorus, had never been given in Leipzig before. The Wagner number had never before been offered to the public of any city. It was a plain, well sounding number from the composer's early period. Halir played the Spohr "Gesangsscene," and pieces by Raff and Brahms-Joachim. One of the most enjoyable numbers of the evening was Destinn's singing of the Liszt "Lorelei" and the Schubert "Serenade," with female chorus. The Strauss number for sixteen parts was not heard by this correspondent, but musicians thought its chromatic leading impracticable for chorus. However, Herr Rüdel said that the work gained immensely on hearing and he considered it valuable. Blech's setting of the Destinn poem was workmanlike rather than inspired. It brought plenty of opportunity for Destinn to show her

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consummate art. The chorus sang splendidly and the other solo numbers were delivered in keeping with the general excellence of the concert.

Rudolph Zwintscher, who spent the years 1897 and 1898 in New York, but now is resident in Dresden, played a recital in the Kaufhaus. The representation was Beethoven's E major, op. 109, and Liszt's B minor sonatas, the Handel D minor variations, a group of five Old French and Old English pieces, besides eleven solo pieces by Mendelssohn, Nicode, Tschaiikowsky, Arensky and Rubinstein. Zwintscher's most impressive work was in the Liszt sonata, which was strong in many parts. He has a limitless technical facility, which is his undoing. He hurries everywhere and has a most unfortunate way of holding his foot on the loud pedal almost uninterruptedly. With all due allowance for modern tendencies to use the pedal, the artist still has several times more than he needs of it. It is said that he is conscious of these faults, but expresses no hope of correcting them.

Max Pauer, of Stuttgart, played a most interesting recital including the Rheinberger G minor toccata, the Schubert A major sonata, op. 120; the six intermezzi of Schumann's op. 44; the Brahms F sharp minor variations, op. 9, on a Schumann theme; six preludes from Heller's op. 81, and the Liapounoff C major novelette, op. 18. Pauer's steady, musicianlike playing throughout the evening was much more satisfying than the work of other artists who have greater gifts. He drew many lovely pictures with the Brahms variations, and always with the most legitimate pianistic means. There were occasional dry spots in the Schubert sonata, but that was the oversight of the composer rather than of the executive artist of this occasion.

Pauer is a son of the eminent piano pedagogue, Ernst Pauer, of London. There is a yarn to the effect that Eugen d'Albert was a fellow pupil with Max Pauer under the tuition of the elder. In a competition which occurred at that time, son Max was given the prize over d'Albert, and the latter was so displeased that he went to Liszt for his further instruction. Under present conditions, it would be difficult to decide which of the artists was better entitled to the butt end of the joke.

The Brussels String Quartet played the last of five concerts arranged for them and the Sevcik quartet, by Reinhold Schubert. The feature of the evening was the Debussy G minor quartet, op. 10. In Leipzig this sounds like a truly extraordinary composition, so that on behalf of most of the German composers of the day one comes to Murat Halstead's pertinent inquiry as to "Where are we at?" Max Reger sometimes strikes moments of pure transcendence, but Debussy has made a composition of as much individuality or character as Reger at his best,

and has furthermore provided an occasional melody of great attractiveness. Let us not mention the soul content of this sort of a work in the same breath with such as Reger's great cantata, "O Haupt voll Blut und Wunden," but carry hats in hand in deference to the Debussy invention. Remember, also, that Reger has a lot of moments wherein he is not transcendent nor the great

EUGENE E. SIMPSON.

Musical News from Eastern Maine.

BANGOR, Me., April 18, 1907.

W. R. Chapman notified F. O. Beal, president of the Eastern Maine Musical Festival Association, last week that he had succeeded in securing Madame Calvé for the Maine festivals, in Bangor and Portland. During the month of May, Mr. Chapman will personally conduct a concert tour through Maine.

Monday afternoon, Lillian Bradford Fellows, pupil of the Bangor Piano School played a recital of selections from the works of Schuman, Schubert, Bach, Chaminade, Debussy and Chopin, at Andrews' Hall, to a large and enthusiastic audience. She was assisted by Francesca Walker, soprano, a pupil of Sara Peakes, Bangor, and Grace Damian, New York.

The Hoffman Quartet, of Boston, are announced to play at City Hall, April 29, under the management of Mrs. Ralph K. Jones.

ABBIE N. GAILAND.

Haarlem Philharmonic Election.

The annual election of officers by the Haarlem Philharmonic Society was held Thursday, April 18, with the following results: President, Mrs. Frank Littlefield; first vice president, Mrs. Thomas Jacka; second vice president, Mrs. George W. Best; treasurer, Mrs. William H. Laird; recording secretary, Mrs. Mott D. Cannon; corresponding secretary, Mrs. Henry Winter Davis. Directors: Mrs. Isaac Mills, Mrs. D. Phoenix Ingraham, Mrs. Berkley R. Merwin, Mrs. Frank H. Daniels, Mrs. Merrick T. Conover, Mrs. Ashbel P. Fitch, Mrs. Richard R. Lytle, Mrs. J. Clarence Sharp, Mrs. William E. Diller, Mrs. George D. Hamlin, Mrs. Charles B. Pearce, Mrs. Frank Brewster, Mrs. Philip Arthur Malleon. Music Committee: Mrs. George Taylor (chairman), Mrs. Orison B. Smith, Mrs. J. Jarrett Blodgett, Mrs. Arthur A. Stilwell and Mrs. Lucian C. Warner. Chairman membership committee, Mrs. Jacob Shady; chairman committee of arrangements, Mrs. Julian N. Henriques; chairman entertainment committee, Mrs. Hamilton Higgins, and chairman printing committee, Mrs. Adelbert S. Nichols.

A Garrigue Pupil's Success.

Jean Neville, contralto of Dr. Parkhurst's church, New York, who is a pupil of Esperanza Garrigue, has enjoyed much success in her recent concert tour.

Below are excerpts from several critics, which were published in Connecticut and Georgia newspapers:

All her selections were excellently rendered, leaving little choice, little to criticize. Her voice is of excellent quality, and she uses it in an easy, natural way.—Norwalk (Conn.), Evening Sentinel

Jean Nevill was a great success in every way. Her voice is a rich contralto. She sang several times and at each reappearance made a deeper impression and the bursts of applause which greeted her closing numbers showed how popular she was with the audience.—Norwalk Horn.

The Savannah Music Club gave its concert last night before a large and appreciative audience. Miss Neville of New York was the guest of the club. At the conclusion of the regular program she sang the "Lost Chord," and was forced to respond to several encores. Miss Neville has a rich contralto voice, highly cultivated, and always under perfect control. She completely captivated her audience.—Savannah News.

One of the most delightful features of the concert was the appearance of Jean Neville of New York, who was the guest of the club. At the conclusion of the regular program she rendered in exquisite manner the "Lost Chord." She very graciously responded to several encores, the last number being particularly well received; it was bright and catchy—"I Wouldn't, Would You?" Miss Neville has a rich contralto voice and her audience was delighted with her.—Savannah Press.

Mozart Club Entertained the Faeltons.

The Mozart Club, composed of pupils from the Granberry Piano School, held a meeting at the home of Mrs. S. P. Hopkins, on Clinton avenue, Brooklyn, Friday afternoon, at which Mr. and Mrs. Carl Faelten and Mr. and Mrs. Reinhold Faelten, of Boston, were guests of honor. Mr. Granberry made an address on the work of the school and the success of the Faelten system in Greater New York. A program consisting of works by Reinhold, Reinecke, Mozart, Chopin, Beethoven, Mendelssohn, Krause, Kullak and Grieg was presented, by Helen Irving, Hazel Hopkins, Dorothy Gay, Ruth Blackford, Selena Beams, Frances MacDonald, Milton MacDonald, Miss Barlow and Miss Notman. After the young people had finished their numbers Carl Faelten, addressed the club, and then the master delighted all his hearers by playing pieces by Mozart, Beethoven, Weber and Chopin. The Hopkins mansion was crowded with students and their friends.



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Music in Buffalo.

BUFFALO, April 18, 1907.

Stainer's cantata, "The Crucifixion," is given annually in some one of our churches, but never before with such smoothness and perfection of detail, as that which marked its presentation on a recent Sunday evening at Trinity Episcopal Church. Seth Clark conducted, and the soloists were Dr. A. G. Frankenstein, tenor, and Charles McCreary, basso.

At the Church of the Redeemer, where Louis J. Bangert is organist and director, the choir for the ensuing year will be: Miss Bartruff, soprano; Miss Dick, alto; Mr. Pattenden, tenor, and Herman Gahwe, Bass.

Joseph Karl Hartfeur, a man of recognized ability as a musician, orchestral leader and violin teacher, died recently. A testimonial concert for the benefit of his family is being planned. Mr. Laughlin, of the Lyric Theater, where Mr. Hartfeur was orchestra leader, has offered that house for the third week in April. The arrangements are being made by Director Piagge, of the Saengerbund and Mr. Bucher, secretary of the Musicians' Protective Union. Local soloists, Nellie M. Gould, pianist; Harriet Welch Spire, soprano; Dr. F. C. Busch and W. A. Haberstro, basses, and many other professionals will unite in a well deserved tribute.

The two hundred and twenty-first anniversary of the birth of John Sebastian Bach was commemorated at the Buffalo School of Music by the pupils of Miss Lynch and Showerman, who played an entire Bach program. This school was established some eighteen years ago by Mary M. Howard, the music critic of the Buffalo Express.

An event of some importance occurred in Buffalo March 17, a notice of which was inadvertently omitted. For the first time in thirty-seven years was rung a carillon of bells brought to our city from Europe by the Right Rev. John Timon, the bishop of the Roman Catholic Diocese. The towers of St. Joseph's Cathedral were found inadequate for the placing of the incomparable chimes, but of late Father Biden found the use of certain electrical devices would unloose the tongues so long held mute. The priest's sister, Miss Biden, was at the keyboard. The square around the cathedral was blocked by the faithful who lingered until midnight.

Otto Hager, one of the East Side piano teachers, a pupil of William S. Waith, has a new studio at 148 Eaton street. Mr. Hager has a large class of pupils and gives on an average of seventy lessons a week.

The little city of Cortland, N. Y. (where Madame Schumann-Heink and Madame Melba gave concerts this winter), has a flourishing conservatory of music. Alton E. Darby is its director and teacher. Mr. Darby's Symphonic Orchestra played at a concert on April 2. Emil K. Wink-

ter, cellist, from Wells College, and Irene Foster, vocalist, from Syracuse University, assisted.

Wilhelmina Hunt Doyle, a pupil of Fellows, is winning recognition as a concert and church singer. Mrs. Doyle has a rich contralto voice, well suited to church music, and she is often engaged for special musical services.

The last Orpheus concert, at Convention Hall, Monday night, was attended by a large audience. Victor Schwarz conducted, and the soloists, Isabel Bouton, mezzo soprano, and Claude Cunningham, baritone, from New York, with Charles Yates, tenor; Carl R. Moeller, baritone, representing the resident fraternity, and William J. Gompf at the organ, assisted in a program of great attractiveness. Mr. Cunningham, who sang the solo parts in Reinhold Becker's chorus for male voices, "Vor der Schlacht," won instant favor by the beauty of his voice and dignified bearing. Later Mr. Cunningham gave the big scene from Marschner's opera, "Der Vampyr," and songs by Beethoven, Hildach and Richard Strauss. Madame Bouton, long a favorite in Buffalo, was in splendid voice, singing an aria from "I Promessi Sposi" (Ponchielli), and a group of old English and Irish songs. The à capella numbers, by the club, beautifully given, were: "Der Jäger Abschied," Mendelssohn; "Mainfahrt," Heinz; "Juchhe," Kirche. The concert closed with "Festgruss," by Baldamus, to which the local singers gave the incidental solos, assisted and accompanied by string orchestra and organ.

Four representations of "Madam Butterfly," at the Star Theater, by the Savage Company, were superb in every detail. Mesdames Szamosy and Vivienne alternated in the title role.

Julius Singer, of Buffalo, has been proposed as president of the Erie County Association of the N. Y. M. T. A. The convention is to be held at Stamford, N. Y., in June.

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Grand Opera in Spokane.

SPOKANE, Wash., April 15, 1907.

The most important musical offerings in the Inland Empire of the Northwest in years were the performances given at the Spokane Theater, April 10 and 11, by the San Carlo Opera Company. During this brief season of two nights and one matinee the subscribers witnessed "La Boheme," "Carmen" and "La Traviata." Nordica, Alice Nielsen and Madame Deryne were the prime donne who divided honors at the presentations.

Herbert Kimbrough, of the State College at Pullman, reports that all are working harmoniously for the coming music festival, to be held May 1, 2 and 3.

The Ensemble Club, of which Hans Dressel is the director, will open the season in Spokane in September.

A MacDowell program was presented by the Wagner Club, of Spokane, on April 15, under the direction of Halliwell Hall. The sum of \$133 was realized from the sale of the tickets, and this was added to the MacDowell Fund. Miss Hall was the solo pianist of the concert, and the singers included Mrs. A. T. Amos and Mrs. A. A. Kraft. The Misses Kinnear and Hurn performed some MacDowell pieces arranged for two pianos.

Mrs. Arthur Shaw and several other Spokane women are planning to hold a summer school of music during the vacation months.

Maudie Lawson is a new soprano who made a favorable impression at her first recital in Spokane. Miss Lawson was presented by Mrs. F. B. Walton.

Ernst Bauer's Pupils.

The annual recital given by the pupils of Ernst H. Bauer took place in Aeolian Hall, Friday night of last week, when an interesting program was given by Anna and Augusta Tarnowski, Emanuel Hoffman, Eric Vondergoltz, Edward Toplitz, S. Crystal, Albert Gittleman, Margaret Lemon, Alex. Schulz, Cyril Towbin, Clara Waldron, Seymour Suskind, Fannie Levine, Charles Kunen. These pupils disclosed talent and revealed the excellence of the Bauer method, at the same time reflecting credit upon their able preceptor. The young violinists' playing, which showed various stages of advancement, indicated a carefulness as to details, an earnestness and a musical intelligence which presage successful careers. The educational work which Mr. Bauer has done in New York is deserving of all praise. It is an agreeable duty to chronicle the success of this able and conscientious pedagogue.

Piano pupils of Nellie Baldwin gave a recital Friday, April 19, at the Woman's Club, East Orange, N. J. The assisting vocalists, and violinists were: Charlotte Harris, Mary A. Aeschmann, Otto H. Schill, Miss Allebach, and Clarence B. Mills.

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Atlanta Musical Notes.

ATLANTA, Ga., April 18, 1907.

On April 4, in Brenan Auditorium, at Gainesville, Eda Bartholomew, organist, and Oscar Pappenheimer, cellist, were heard in a concert. The program consisted of solo and ensemble numbers of the highest order. These artists' work is always good.

The following Klindworth Conservatory pupils were heard in a recital recently: Agnes Harris, Dollie Scott, Hannah Spiro, Vera Siron, Rachael Caldwell, Pearl Davis, Sadie Kaufmann, Lestelle Mullins, Elizabeth Lee, Paul Donehoo, Hans Müller and Robert Weinmeister.

Fannie Kicklighter entertained her music class informally Tuesday last, at her home, in Ogleshorpe avenue. On Wednesday the following of her pupils were heard in recital: Ethel Maxwell, Lois Schenck, Claire Booth, Frances Richardson, Adelaide Ruff, Bennie Lou Reynolds, Fannie Lee Henry, Alice Lemmon Anderson, Kathleen Booth and Jewell Weaver.

A studio recital was given the past week by the pupils of Jessie May Davenport. Those participating were the Misses Elizabeth Ramey, Maybelle Casey, Jennie Thompson, Irene Morris, Pauline England, Clemmie Mayfield, Helen Curtis, Alma Hull, Willie Fincher, Annie and Venice Mayson, Fannie Smith, Mrs. H. F. Ansley and Mrs. O. F. Kaufman.

April 1, the Beavers entertainment, the following musicians assisting: Mr. and Mrs. Frank Pearson, Mrs. Stephen Smith, Thomas Weaver, vocalists; Dave Silverman, Erwin Müller, violinists; Mary Youngblood, De Witte Pinson, Miss Tupper, elocutionists; assisted by the Palakaw Quartet and an orchestra.

Mrs. Charles O. Sheridan left Atlanta for Paris April 22. Before going she was heard at the Kimball, under the auspices of St. Luke's Church.

BERTHA HARWOOD.

Chaliapine's Liquid Tones.

Chaliapine, the star of the Monte Carlo Opera Company, now playing in Berlin, has had a checkered and interesting career. He comes of obscure parentage and was extremely poor in his youth. Together with his life-long friend, Maxim Gorki, he wandered through Russia as an ordinary tramp, and the hero of Gorki's famous novel, "Barfussler" ("The Bare-foot"), is none other than Chaliapine, who is now Russia's greatest singer. Twenty years ago the director of a small, inferior provincial opera company refused to accept the great basso as an ordinary chorus singer, on the ground that he had no voice and no talent. Chaliapine, like most of his countrymen, is fond of a cheering drop, and an amusing anecdote is told in connection with this propensity of his. His colleague at the Moscow Opera, Wlasoff, an excellent bass singer, was so overshadowed by him that he practically resigned; at least his services were employed only on those evenings when Chaliapine had imbibed too freely from the cup of good cheer and was incapable of singing. At these times Wlasoff took his place, but otherwise he never sang. One day Chaliapine took a sleigh to go to the opera; it was a very cold day and the coachman had heated up with a liberal allowance of vodka. As soon as he got the horses going at a good gallop he began to sing at the top of his voice. Chaliapine asked: "What are you singing for?" The fellow replied: "Oh! when I am full I always sing." "That is curious," said Chaliapine, "when I am full Wlasoff always sings!"

Opera Program by Colorado Club.

The following opera program was recently presented by the Colorado Springs Musical Club: "Pilgrims' Chorus,"

from "Tannhäuser," by the club, under the direction of Dr. Woolsey; trio, from "William Tell," Mrs. Seldomridge, Miss Rouse and Llewellyn Jones; Miss Nichols at the piano; quintet, from "Die Meistersinger," Mrs. Logan, Miss Hamilton, Mrs. Hunter, Mr. Wiswell and Llewellyn Jones, with Mr. Hale at the piano; sextet, from "Lucia," Mrs. Taliaferro, Miss Comstock, and the Messrs. Bybee, Hemus, Jones and Atkin, with Mr. Stevenson at the organ; trio of the Rhine daughters, from "Die Götterdämmerung," Mrs. Tucker, Miss Briggs and Miss Comstock, with Mrs. Faust at the piano. Besides these numbers the overture to "Egmont" was played by Miss Trott, Mrs. Briscoe and Miss West, violins; Mr. Dietrich, viola; Mr. Moffat, cello, and Mrs. Hemus, piano.

Albert Janpe'ski's April Bookings.

The April bookings, past and future, for Albert Janpolski, baritone, include: April 3d, created the part of Christ, in the first New York production of Father Hartmann's oratorio, "St. Peter," at Carnegie Hall; 5th, concert at the Waldorf-Astoria; 9th, soloist at a concert in Cleveland, Ohio; 15th, Liederkranz, Syracuse, N. Y.; 23d, soloist with the Detroit Symphony Orchestra; 25th, song recital, Normal College, Ypsilanti, Mich.

Abandoned Concerts.

Sam Franko, who has been giving a series of "Concerts of Old Music" at Mendelssohn Hall during the past few seasons, will abandon his enterprise and settle in Germany, where he intends to open a music school, beginning next autumn.

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